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# NME
NEW MUSICAL EXPRESS

## QUALITY CRAZY!

THE ASSOCIATES SCORE

MARC BOLAN SUPERSTAR pt II

THE LIFE AND TIME of JIMMY CLIFF

THE 1984 RAG

AUDIENCE FUN
BRISTOL 1980
PK PENNIE SMITH

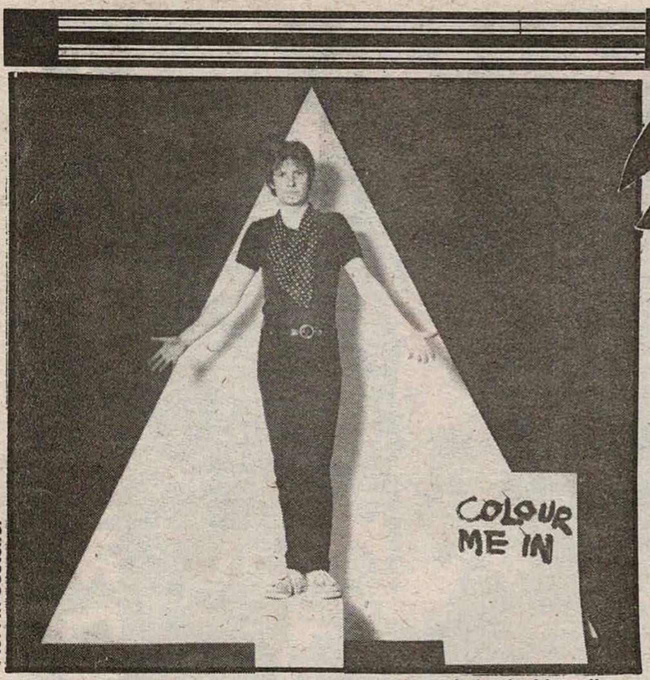
# SPOT THE SPECIAL

## ROUGH RIDING ON THE ROAD SPECIALS SPECIAL

Mayor

# NME CHARTS

WEEK ENDING
September 27th, 1980



Pic: Fin Costello.

*"AS THE most physically imposing member of XTC (who, incidentally, feature this week at number 30 in the singles chart) I am often asked 'Andy, how do you keep in such great shape?' In fact my method is really rather simple. I cheat by standing on a box."*

## UK SINGLES

| This Week | Last Week | Title | Artist (Label) | Weeks in | Highest |
|---|---|---|---|---|---|
| 1 | (1) | **One Day I'll Fly Away** | Randy Crawford (Warner Brothers) | 3 | 1 |
| 2 | (13) | **Masterblaster** | Stevie Wonder (Motown) | 2 | 2 |
| 3 | (5) | **It's Only Love/Beyond The Reef** | Elvis Presley (RCA) | 4 | 3 |
| 4 | (2) | **Feels Like I'm In Love** | Kelly Marie (Calibre) | 6 | 2 |
| 5 | (12) | **Modern Girl** | Sheena Easton (EMI) | 6 | 5 |
| 6 | (15) | **Another One Bites The Dust** | Queen (EMI) | 2 | 6 |
| 7 | (6) | **Eighth Day** | Hazel O'Connor (A&M) | 5 | 4 |
| 8 | (4) | **Ashes To Ashes** | David Bowie (RCA) | 7 | 1 |
| 9 | (3) | **Start** | Jam (Polydor) | 5 | 1 |
| 10 | (8) | **Dreamin'** | Cliff Richard (EMI) | 6 | 8 |
| 11 | (23) | **Baggy Trousers** | Madness (Stiff) | 2 | 11 |
| 12 | (9) | **Sunshine Of Your Smile** | Mike Berry (Polydor) | 6 | 7 |
| 13 | (7) | **9 to 5** | Sheena Easton (EMI) | 10 | 3 |
| 14 | (19) | **Paranoid** | Black Sabbath (Nems) | 5 | 14 |
| 15 | (17) | **Can't Stop The Music** | Village People (Phonogram) | 6 | 11 |
| 16 | (—) | **Don't Stand So Close To Me** | Police (A & M) | 1 | 16 |
| 17 | (16) | **It's Still Rock And Roll To Me** | Billy Joel (CBS) | 6 | 16 |
| 18 | (—) | **My Old Piano** | Diana Ross (Motown) | 1 | 18 |
| 19 | (—) | **D.I.S.C.O.** | Ottowan (Carrere) | 1 | 19 |
| 20 | (10) | **Bank Robber** | Clash (CBS) | 7 | 10 |
| 21 | (11) | **I Die You Die** | Gary Numan (Beggars Banquet) | 5 | 5 |
| 22 | (14) | **Tom Hark** | Piranhas (Sire/Hansa) | 7 | 5 |
| 23 | (29) | **I Got You** | Split Enz (A&M) | 2 | 23 |
| 24 | (22) | **Big Time** | Rick James (Motown) | 2 | 22 |
| 25 | (—) | **Best Friend — Stand Down Margaret** | Beat (Go Feet) | 5 | 21 |
| 25 | (18) | **I Want To Be Straight** | Ian Dury (Stiff) | 4 | 18 |
| 27 | (20) | **I Owe You One** | Shalamar (Solar) | 4 | 20 |
| 28 | (26) | **Marie Marie** | Shakin Stevens (Epic) | 5 | 20 |
| 29 | (28) | **Searching** | Change (WEA) | 3 | 28 |
| 30 | (—) | **Generals — Majors — Don't Lose Your Temper** | XTC (Virgin) | 1 | 28 |

### BUBBLING UNDER

**Two Little Boys** — Splodgenessabounds (Deram)
**Amigo** — Black Slate (Ensign)
**You're Lying** — Lynx (Chrysalis)
**You've Lost That Lovin' Feeling** — Hall & Oates (RCA)
**Leader Of The Gang (EP)** — Gary Glitter (GTO)
**Stereotypes** — Specials (2 Tone)

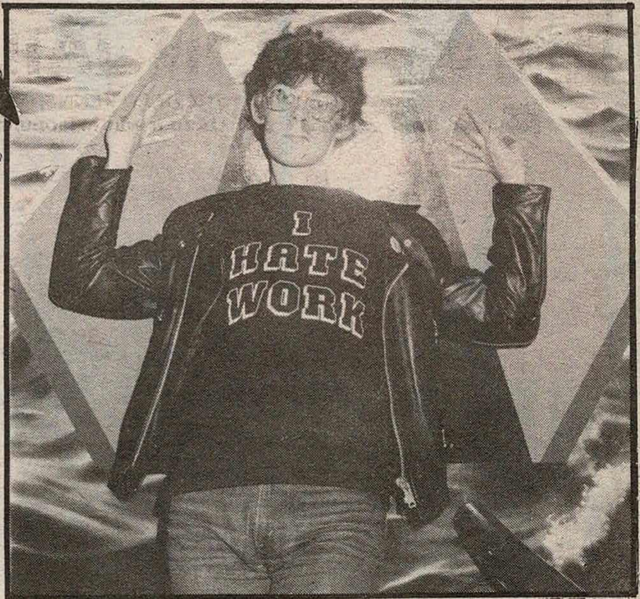
## US SINGLES

| This Week | Last Week | Title | Artist |
|---|---|---|---|
| 1 | (1) | **Upside Down** | Diana Ross |
| 2 | (2) | **All Out Of Love** | Air Supply |
| 3 | (4) | **Another One Bites The Dust** | Queen |
| 4 | (3) | **Sailing** | Christopher Cross |
| 5 | (6) | **Lookin' For Love** | Johnny Lee |
| 6 | (7) | **Give Me The Night** | George Benson |
| 7 | (5) | **Fame** | Irene Cara |
| 8 | (11) | **Drivin' My Life Away** | Eddie Rabbitt |
| 9 | (9) | **Late In The Evening** | Paul Simon |
| 10 | (13) | **I'm Alright (Theme From Caddyshack)** | Kenny Loggins |
| 11 | (8) | **Emotional Rescue** | Rolling Stones |
| 12 | (14) | **Xanadu** | Olivia Newton-John/Electric Light Orchestra |
| 13 | (23) | **Woman In Love** | Barbra Streisand |
| 14 | (19) | **Real Love** | The Doobie Brothers |
| 15 | (16) | **Hot Rod Hearts** | Robbie Dupree |
| 16 | (17) | **All Over The World** | Electric Light Orchestra |
| 17 | (15) | **One In A Million You** | Larry Graham |
| 18 | (22) | **He's So Shy** | Pointer Sisters |
| 19 | (24) | **Look What You've Done To Me** | Boz Scaggs |
| 20 | (20) | **You'll Accompany Me** | Bob Seger |
| 21 | (21) | **Don't Ask Me Why** | Billy Joel |
| 22 | (25) | **Jesse** | Carly Simon |
| 23 | (28) | **Never Knew Love Like This Before** | Stephanie Mills |
| 24 | (18) | **You're The Only Woman** | Ambrosia |
| 25 | (10) | **Into The Night** | Benny Mardones |
| 26 | (12) | **Take Your Time (Do It Right) Part 1** | The S.O.S. Band |
| 27 | (26) | **Magic** | Olivia Newton-John |
| 28 | (30) | **No Night So Long** | Dionne Warwick |
| 29 | (27) | **Boulevard** | Jackson Browne |
| 30 | (—) | **Old Fashion Love** | Commodores |

## US ALBUMS

| This Week | Last Week | Title | Artist |
|---|---|---|---|
| 1 | (1) | **The Game** | Queen |
| 2 | (1) | **Urban Cowboy** | Original Soundtrack |
| 3 | (4) | **Xanadu** | Original Soundtrack |
| 4 | (3) | **Emotional Rescue** | Rolling Stones |
| 5 | (5) | **Diana** | Diana Ross |
| 6 | (6) | **Hold Out** | Jackson Browne |
| 7 | (7) | **Give Me The Night** | George Benson |
| 8 | (12) | **Crimes Of Passion** | Pat Benatar |
| 9 | (10) | **Panorama** | Cars |
| 10 | (9) | **Christopher Cross** | Christopher Cross |
| 11 | (11) | **Back In Black** | AC/DC |
| 12 | (8) | **Glass Houses** | Billy Joel |
| 13 | (18) | **Honeysuckle Rose** | Original Soundtrack |
| 14 | (16) | **One Trick Pony** | Paul Simon |
| 15 | (15) | **T.P.** | Teddy Pendergrass |
| 16 | (17) | **Against The Wind** | Bob Seger & The Silver Bullet Band |
| 17 | (23) | **Drama** | Yes |
| 18 | (14) | **Anytime, Anyplace, Anywhere** | Rossington Collins Band |
| 19 | (13) | **Full Moon** | The Charlie Daniels Band |
| 20 | (19) | **Fame** | Original Soundtrack |
| 21 | (22) | **Lost In Love** | Air Supply |
| 22 | (20) | **Heroes** | Commodores |
| 23 | (21) | **One For The Road** | The Kinks |
| 24 | (28) | **The Year 2000** | The O'Jays |
| 25 | (25) | **Joy And Pain** | Maze |
| 26 | (27) | **One In A Million You** | Larry Graham |
| 27 | (40) | **Shine On** | L.T.D. |
| 28 | (24) | **S.O.S.** | The S.O.S. Band |
| 29 | (—) | **Love Approach** | Tom Browne |
| 30 | (30) | **Playing for Keeps** | Eddie Money |

*US Charts: Courtesy 'CASHBOX'*



Pic: Chris Horler.

*Malingering Jake Burns, meanwhile, is considerably less successful at keeping inside his somewhat complex arrangement of rectangles. If you can't 'shape up', Burns, then you better just 'ship out' . . . even if SLF's live album 'Hanx' has entered the charts at number 19.*

## UK ALBUMS

| This Week | Last Week | Title | Artist (Label) | Weeks in | Highest |
|---|---|---|---|---|---|
| 1 | (2) | **Telekon** | Gary Numan (Beggars Banquet) | 3 | 1 |
| 2 | (1) | **Signing Off** | UB40 (Graduate) | 3 | 1 |
| 3 | (16) | **Never Forever** | Kate Bush (EMI) | 2 | 3 |
| 4 | (7) | **I'm No Hero** | Cliff Richard (EMI) | 3 | 4 |
| 5 | (9) | **Manilow Magic** | Barry Manilow (Arista) | 9 | 5 |
| 6 | (21) | **Now We May Begin** | Randy Crawford (Warner Brothers) | 2 | 6 |
| 7 | (4) | **Give Me The Night** | George Benson (Warner Bros) | 10 | 1 |
| 8 | (3) | **Flesh & Blood** | Roxy Music (Polydor) | 17 | 1 |
| 9 | (—) | **Ossie Osbourne's Blizzard Of Oz** | (Jet) | 1 | 9 |
| 10 | (25) | **Change Of Address** | Shadows (Polydor) | 2 | 10 |
| 11 | (6) | **Back In Black** | AC/DC (Atlantic) | 7 | 3 |
| 12 | (5) | **Breaking Glass** | Hazel O'Connor (A&M) | 5 | 4 |
| 13 | (—) | **Scary Monsters** | David Bowie (RCA) | 1 | 13 |
| 14 | (10) | **Diana** | Diana Ross (Motown) | 14 | 3 |
| 15 | (15) | **Sky 2** | Sky (Ariola) | 23 | 2 |
| 16 | (8) | **Drama** | Yes (Atlantic) | 4 | 8 |
| 17 | (17) | **One Trick Pony** | Paul Simon (Warner Brothers) | 3 | 17 |
| 18 | (12) | **Xanadu** | Soundtrack (Jet) | 11 | 1 |
| 19 | (—) | **Hanx** | Stiff Little Fingers (Chrysalis) | 1 | 9 |
| 20 | (11) | **Fame** | Soundtrack (RSO) | 2 | 11 |
| 20 | (—) | **Black Sea** | XTC (Virgin) | 1 | 16 |
| 22 | (—) | **The Game** | Queen (EMI) | 10 | 1 |
| 23 | (18) | **Can't Stop The Music** | Soundtrack (Mercury) | 6 | 9 |
| 24 | (—) | **Regatta De Blanc** | Police (A&M) | 47 | 1 |
| 25 | (26) | **Uprising** | Bob Marley & The Wailers (Island) | 13 | 4 |
| 26 | (29) | **Living In A Fantasy** | Leo Sayer (Chrysalis) | 5 | 13 |
| 27 | (20) | **Glory Road** | Gillan (Virgin) | 6 | 8 |
| 28 | (—) | **McVicar** | Roger Daltry (Polydor) | 1 | 28 |
| 29 | (22) | **Glass Houses** | Billy Joel (CBS) | 10 | 6 |
| 30 | (13) | **Off The Wall** | Michael Jackson (Epic) | 50 | 3 |

### BUBBLING UNDER

**The Common One** — Van Morrison (Mercury)
**I Am Woman** — Various (Polydor)
**True Colours** — Split Enz (A&M)
**A** — Jethro Tull (Chrysalis)
**Piranhas** — Piranhas (Sire)
**The Swing Of Delight** — Carlos Santana (CBS)

## INDIES 33s

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Guillotine/Live At The Electric Circus** | Various (Cherry Red) |
| 2 | **Signing Off** | UB40 (Graduate) |
| 3 | **Closer** | Joy Divison (Factory) |
| 4 | **Fresh Fruit And Rotting Vegetables** | Dead Kennedys (Rough Trade) |
| 6 | **The Art Of Walking** | Pere Ubu (Rough Trade) |
| 7 | **Bouquet Of Steel** | Various (Aardvark) |
| 8 | **Jane From Occupied Europe** | Swell Maps (Rough Trade) |
| 9 | **Totales Turns** | Fall (Rough Trade) |
| 10 | **Unknown Pleasures** | Joy Division (Factory) |

*Courtesy Paul at Bonaparte, 284 Pentonville Road, London N1*

## INDIES 45s

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Atmosfear/She's Lost Control** | Joy Division (Factory Import) |
| 2 | **Love Will Tear Us Apart** | Joy Division (Factory) |
| 3 | **Shack Up** | A Certain Ration (Benelux) |
| 4 | **Get/My Mother Was A Friend** | Blurt (Test Pressing) |
| 5 | **Blue Boy** | Orange Juice (Postcard) |
| 6 | **Train (EP)** | Cramps (Illegal) |
| 7 | **Are You Glad To Be In America** | James Blood (Rough Trade) |
| 8 | **Split** | Lilliput (Rough Trade) |
| 9 | **Radio Drill Time** | Josef K (Postcard) |
| 10 | **Final Days (EP)** | Young Marble Giants (Rough Trade) |

## REGGAE

| | Title | Artist (Label) |
|---|---|---|
| 1 | **What's Going On** | Delroy Wilson (J&L) |
| 2 | **Warrior Charge Island** | Aswad (Island) |
| 3 | **Rope In** | Errol Scorcher (Scorcher) |
| 4 | **My Try Love** | Paulette (Solomonic) |
| 5 | **Amigo** | Black Slate (Ensign) |
| 6 | **Reggae Sound** | Earl 16 (Dread At The Controls) |
| 7 | **Waiting On You** | Sister Love (Cool Rockers) |
| 8 | **Rocking Of The 5000** | Badoo (K&G) |
| 9 | **Give Thanks & Praise** | Ovations (Dread At The Controls) |
| 10 | **Let's Dub It Up** | Dee Sharpe (Fashion) |

*Courtesy Bluebird Records, 155 Church St, London W2*

## DISCO

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Oops Upside Your Head** | Gap Band (Mercury) |
| 2 | **Backstrokin'** | Fatback (Spring) |
| 3 | **Give Me The Night** | George Benson (Atlantic) |
| 4 | **Funkin' For Jamaica** | Tom Browne (Arista) |
| 5 | **Unlock The Funk** | Locksmith (Arista) |
| 6 | **Taste Of Bitter Love** | Gladys Knight & The Pips (CBS) |
| 7 | **You've Been Gone** | Crown Heights Affair (De-Lite) |
| 8 | **Masterblaster** | **Stevie Wonder (Motown)** |
| 9 | **I Owe You One** | Shalamar (Solar) |
| 10 | **Upside Down** | Diana Ross (Motown) |

*Courtesy Rainbow Soul Roadshow*

## 5 YEARS AGO

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Hold Me Close** | David Essex (CBS) |
| 2 | **Sailing** | Rod Stewart (Warner Bros) |
| 3 | **I Only Have Eyes For Your** | Art Garfunkel (CBS) |
| 4 | **I'm On Fire** | 5000 Volts (Philips) |
| 5 | **Moonlighting** | Leo Sayer (Chrysalis) |
| 6 | **There Goes My First Love** | Drifters (Bell) |
| 7 | **Funky Moped/Magic Roundabout** | Jasper Carrott (DJM) |
| 8 | **Heartbeat** | Showaddywaddy (Bell) |
| 9 | **The Last Farewell** | Roger Whittaker (EMI) |
| 10 | **Fattie Bum Bum** | Carl Malcolm (UK) |

*Week ending September 30, 1975*

## 15 YEARS AGO

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Tears** | Ken Dodd (Columbia) |
| 2 | **Make It Easy On Yourself** | Walker Brothers (Philips) |
| 3 | **If You Gotta Go, Go Now** | Manfred Mann (HMV) |
| 4 | **Look Through Any Window** | Hollies (Parlophone) |
| 5 | **Satisfaction** | Rolling Stones (Decca) |
| 6 | **Eve Of Destuction** | Barry McGuire (RCA) |
| 7 | **Hang On Sloopy** | McCoys (Immediate) |
| 8 | **Almost There** | Andy Williams (CBS) |
| 9 | **Il Silenzio** | Nino Rosso (Durium) |
| 10 | **Just A Little Bit Better** | Herman's Hermits (Columbia) |

*Week ending September 30, 1965*

## 10 YEARS AGO

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Band Of Gold** | Freda Payne (Invictus) |
| 2 | **You Can Get It If You Really Want** | Desmond Dekker (Trojan) |
| 3 | **Montego Bay** | Bobby Bloom (Polydor) |
| 4 | **Just A Little More Time** | Chairmen Of The Board (Invictus) |
| 5 | **Tears Of A Clown** | Smokey Robinson (Tamla Motown) |
| 6 | **Black Night** | Deep Purple (Harvest) |
| 7 | **Which Way You Goin' Billy** | Poppy Family (Decca) |
| 8 | **Close To You** | Carpenters (A & M) |
| 9 | **Ain't No Mountain High Enough** | Diana Ross (Tamla Motown) |
| 10 | **Love Is Life** | Hot Chocolate (Rak) |

*Week ending September 30, 1970*

## 20 YEARS AGO

| | Title | Artist (Label) |
|---|---|---|
| 1 | **Tell Laura I Love Her** | Ricky Valence (Columbia) |
| 2 | **Nine Times Out Of Ten** | Cliff Richard (Columbia) |
| 3 | **Only The Lonely** | Roy Orbison (London) |
| 4 | **How About That** | Adam Faith (Parlophone) |
| 5 | **Apache** | The Shadows (Columbia) |
| 6 | **Because They're Young** | Duane Eddy (London) |
| 7 | **The Girl Of My best Friend** | Elvis Presley (RCA) |
| 8 | **As Long As He Needs Me** | Shirley Bassey (Columbia) |
| 9 | **Walk Don't Run** | Ventures (Top Rank) |
| 10 | **Walk Don't Run** | Johnny Barry Seven (Columbia) |

*Week ending September 30, 1960*

# NEWS

## JCC to take on LKJ in Olympics

JOHN COOPER CLARKE and Linton Kwesi Johnson's participation in the first Poetry Olympics is now set for tomorrow night (Friday) at 7pm.

It takes place at Poets Corner, Westminster Abbey (admission £2) — and it's the first time a live reading of this nature has ever been staged there. JCC represents Britain in the event, which also features poets from seven other countries, including LKJ on behalf of Jamaica. The aim of organiser Michael Horovitz is to create a cycle of international poetry readings every four years.

This will be JCC's last appearance before he sets out with Pauline Murray and The Invisible Girls on the ten-venue 'Girls Night Out' tour, which opens on October 2 and includes a major London show at the Lyceum (9). This will be the first time Clarke has performed live with a band, as The Invisible Girls will be backing him as well as Pauline — and their line-up is now confirmed as Steve Hopkins (keyboards), ex-Penetration bassist Robert Blamire, Durutti Columnist Vini Reilly (guitar), Paul Burgess from 10cc (drums) and producer Martin Hannett (bass and keyboards).

● JCC was fined £50 at Stevenage Magistrates Court on September 11, after pleading guilty to possessing 1.23 grammes of cannabis on June 26. The court was told that a detective constable "had reason to call" at Clarke's flat that morning, whereupon it became obvious that "drug misuse had taken place".

## JELLO IN JAIL

**THE DEAD KENNEDYS' debut UK tour was in jeopardy at presstime, with lead singer Jello Biafra reportedly in police custody in San Francisco. It's understood he was arrested when trying to leave the country, allegedly for not paying his rent.**

**The rest of the band have already arrived in Britain but, in view of Biafra's absence, were forced to cancel their opening gig at London Dingwalls on Tuesday. A Virgin spokesman said that Biafra was trying to secure his release in time to join the group for their next scheduled date, in Scarborough tonight (Thursday).**

*Poly remembers Twinkle*

## POLY STEERING

**POLY STYRENE is back, with a new single, an upcoming album — and minus her tooth brace.**

**The single, her first release since the demise of X-Ray Spex two years ago, is called 'Talk In Toytown' and it's issued by Liberty-United on October 3.**

**Said to be totally different from anything she recorded with Spex, it's taken from material she's been busy writing over the past months, and is culled from her solo album which is due out in a few weeks' time.**

**There's no official news of any projected gigs by Poly, though some are believed to be in the pipeline.**

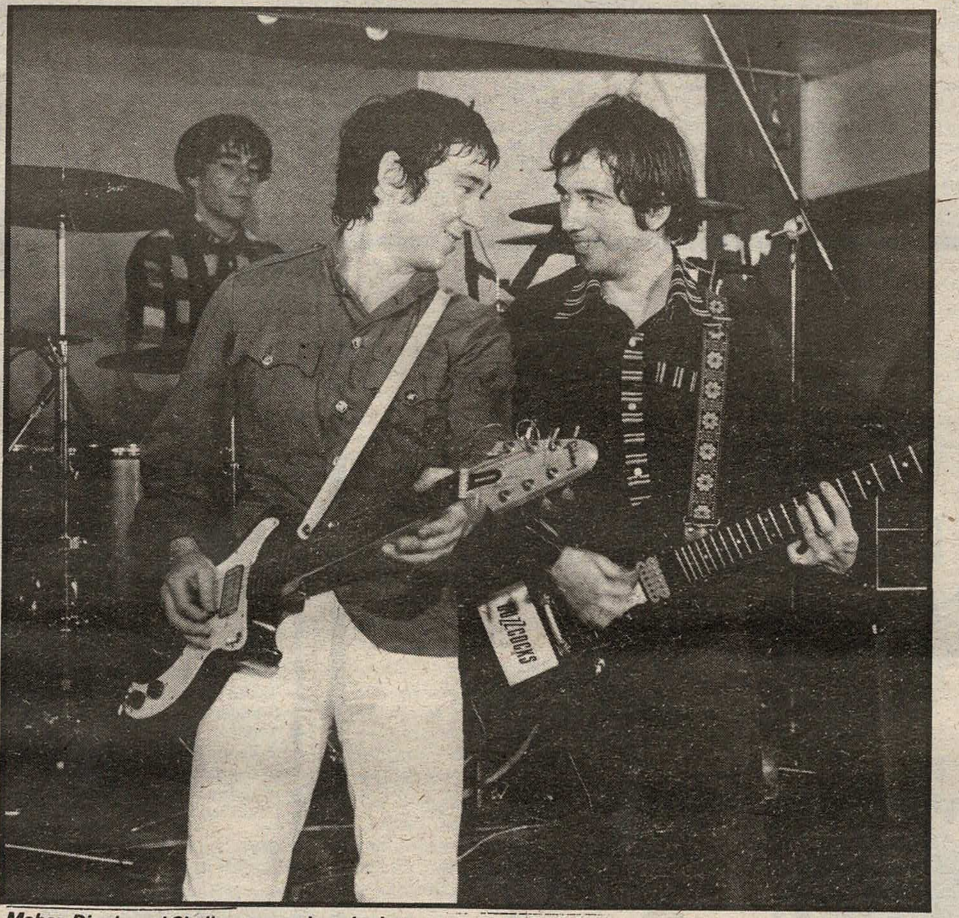
## Making plans for Hazel

HAZEL O'CONNOR returns to the UK tour circuit in mid-November when, thanks to the mass recognition she's now achieved through her film *Breaking Glass* and its soundtrack material, she'll be topping at major venues for the first time.

Details of her UK schedule are still being finalised and won't be complete for another couple of weeks, but this is how they're shaping up:

Together with her band Megahype, Hazel tours Europe during the first part of November, followed by gigs in Belfast (14) and Dublin (16). The British tour opens at Bristol Locarno (17) and Portsmouth Locarno (18), then come a string of dates at universities and Odeons around the country which are currently being set. The only other confirmed venue is Birmingham Odeon on November 30 — though she'll definitely be playing Leicester (December 2) and Norwich (3), venues to be announced. The outing will climax in a prestige London show on December 6 or 7 — which, revealed manager Alan Edwards, will be at a venue not normally associated with rock.

## BUZZCOCKS BY INSTALMENTS



*Maher, Diggle and Shelley remember gigging*

**THE BUZZCOCKS have announced the first six dates in Phase 1 of their 'Tour By Instalments' — at Sheffield City Hall (October 29), Birmingham Odeon (30), London Strand Lyceum (November 2), Manchester Apollo (3), Blackburn King George's Hall (5) and Glasgow Apollo (6).**

**About four more dates will be added to this initial leg of their outing, with a similar ten-venue schedule being set up for Phase 2 of the tour in early December. Phase 3 is pencilled in for spring, 1981.**

**The band feel that touring "by instalments" — as opposed to playing one major tour of, say, 30 dates — is the best way of maintaining a consistently high standard of performance. They'll also be adopting a similar policy in America, where they visit the West Coast in November, followed by the East Coast in the New Year.**

**The second part of The Buzzcocks' series of singles is scheduled for Liberty-United release on October 13. It features 'Strange Thing' by Pete Shelley and 'Airwaves Dream' by Steve Diggle, the latter augmented by jazz trumpeter Henry Lowther — and again, there is no designated A or B side. A special picture bag has been designed by Malcolm Garrett to complement Part One.**

## S-27's 23

SECTOR 27, the band launched by Tom Robinson earlier this year, have been lined up for what's easily their biggest British tour to date — it starts this week and runs through into November. Special guests at most venues are The Au Pairs and, with many more gigs still to be added, the 23 confirmed so far are:

Nottingham Ad Lib (tonight, Thursday), Liverpool C. F. Mott College (Friday), Middlesbrough Rock Garden (Saturday), Aberystwyth University (September 30), London Marquee (October 2 and 27), Oxford Polytechnic (3), Bangor University (4), Bristol Berkeley Club (8), Richmond Brolley's (9), London University Union (10), Blackpool Norbreck Castle (11), Hull City Hall (14), Galashiels Maxwell Hall (15), Edinburgh Nite Club (17), Glasgow Strathclyde University (18), Kirklevington Country Club (19), Cheltenham Top Rank (20), Swansea Circles (21), Newport Stowaway (22), Manchester Polytechnic (23), London Southbank Polytechnic (24) and Northampton County Ground (25).

## Parker tickets

GRAHAM PARKER plays a London concert with The Rumour next month — at the Hammersmith Palais on Monday, October 13 — and this will be his only appearance this year. Tickets are all at the one price of £3.50, and they go on sale today (Thursday) at the box-office and usual outlets. Promoters Straight Music will announce the support act next week. The Rumour will be joined by Nicky Hopkins, who's flying in from America specially for the show.

## Palmer plays London, Bodysnatchers headline tour

☐ **ROBERT PALMER,** currently enjoying success with both his Island single 'Johnny And Mary' and the album 'Clues', returns to London in mid-autumn to headline three major concerts. They're at the Dominion Theatre in Tottenham Court Road on November 8, 9 and 10 — and, as part of an extensive European tour, they'll be his only British dates this year. He'll be backed by his regular tour band.

This is the first time Palmer will have played in this country since his sell-out shows at Hammersmith Odeon last November. Tickets are on sale now at the box-office priced £4.50, £4 and £3.50, and the promoters are Alec Leslie Entertainments.

☐ **THE BODYSNATCHERS,** who've been busy this month guesting on dates with The Specials and Toots & The Maytals, begin their own headlining national tour next weekend.

So far confirmed are Coventry Lanchester Polytechnic (October 2), Birmingham Aston University (3), Hatfield Polytechnic (4), Exeter St. George's Hall (6), Cheltenham Town Hall (7), Edinburgh University (10), Glasgow Strathclyde University (11), Fife St. Andrew's University (12), London New Cross Goldsmiths College (16), Basildon Towngate Theatre (17) and Leicester Polytechnic (18), with more gigs being set.

☐ **MARTHA & THE MUFFINS,** whose line-up included two Marthas as co-leaders, are now down to one Martha. Following an internal disagreement, Martha Ladly has left the band, but plans to continue her career "in other areas". This means that Martha Johnson, who sang on the group's hit single 'Echo Beach', now becomes the sole leader.

☐ **ECHO & THE BUNNYMEN,** whose single 'The Puppet' is issued on October 3, have added three dates to their autumn tour — at Exeter University (October 1), Port Talbot Troubadour (2) and St. Albans City Hall (15) — but have cancelled Preston Warehouse on October 13.

☐ **THE PASSIONS** play a string of dates next month to promote their new Polydor single 'The Swimmer', issued on October 3. So far set are London Middlesex Polytechnic (October 2), Braintree College of Further Education (3), Reading University (4), Wakefield Unity Hall (7), Manchester Rafters (9), Durham University (10) and Coventry Lanchester Polytechnic (11). More gigs are being finalised.

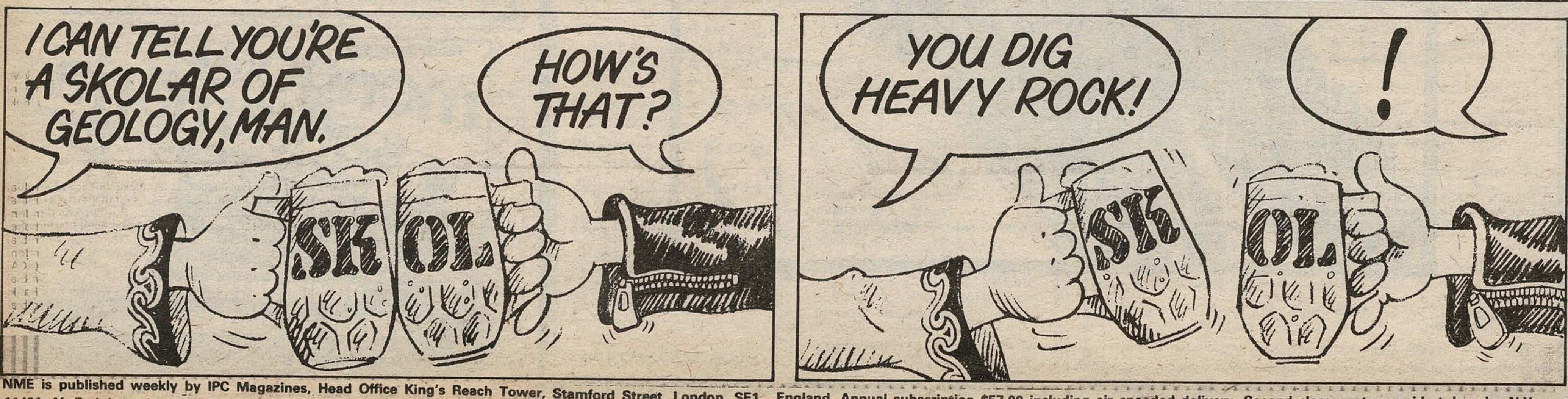
☐ **THE DAMNED,** who were forced to cancel a gig at Huddersfield Cleopatra's on their last tour, have now re-set the date for tomorrow (Friday) — and they'll also be playing a matinee there for kids at 2pm on Saturday.

☐ **THE RAMONES** have added two further dates to their rescheduled tour next month — at Birmingham Odeon (October 11) and Canterbury Odeon (12).

. . and **XTC** have slotted a sixth gig into their mini-tour, announced two weeks ago, at Chelmsford Odeon on October 11.

THE SKOLARS

ADVERTISEMENT



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☐ **MICK ABRAHAMS** — the former Jethro Tull and Blodwyn Pig guitarist and singer — has formed a new band with Victor Brox, of Blues Train fame. Known as The Famous Bluesblasters, it also features four other well-known musicians in the blues and R&B field — John O'Leary (harmonica and percussion), Keith Tillman (bass and keyboards), Jeff Brain (drums) and Paul Bryer (guitar). Currently recording debut material, the outfit will soon start gigging extensively.

**☐ CHEAP TRICK have cancelled their seven-date UK tour in October, which was to have climaxed at London Hammersmith Odeon on October 24. Reason is that they're still rehearsing with new bassist Pete Comita, who's just replaced Tom Peterson in the line-up. They'll now be coming in to play just one night at Hammersmith on November 5, for which October 24 tickets remain valid, but ticket-holders for their proposed provincial gigs must apply for cash refunds.**

☐ **CHRIS DE BURGH**, who's probably supported more big-name acts than any other British artist, has now been lined up for his own headlining tour — visiting Newcastle City Hall (October 23), Bristol Colston Hall (November 11), London Victoria Apollo (12), Brighton Dome (13), Birmingham Odeon (14), Oxford New Theatre (15), Croydon Fairfield Hall (16), Liverpool Empire (17) and Glasgow Apollo (19). Tickets are on sale now priced £5, £4 and £3 (London); £4, £3 and £2 (elsewhere).

*Chief Ram PETE GAGE*

# IT'S ALL HAPPENING

☐ **STEVE HARLEY** & Cockney Rebel are being lined up for an extensive UK tour, starting in late November and running for four weeks. Details are still being finalised and will be announced shortly, but it's planned to climax the outing with a Christmas show at London Lyceum.

☐ **SLADE** have added another three dates to their British tour, reported last week — at Birmingham University (this Saturday), Middlesbrough Rock Garden (October 1) and London Lyceum (19) — but they have cancelled Nottingham Palais on October 16.

☐ **THE RELUCTANT STEREOTYPES** have been booked as support act on the extensive autumn tour by Q-Tips, starting this Saturday and reported two weeks ago. The outing ties in conveniently with the October 5 release by WEA of their debut album 'The Label'.

☐ **BEN E. KING** has had to cancel his UK tour, which should have been taking place right now, due to family illness. It's hoped to re-schedule his visit in the near future.

☐ **ROSSINGTON COLLINS,** the Lynyrd Skynyrd offshoot band, have added another date to their UK tour reported last week — at Sheffield City Hall on October 23 — and the support act throughout will be Straight Eight. A single titled 'One Good Man' will be issued by MCA to tie in with their visit.

☐ **THE HOLLIES** promote their new album 'Buddy Holly', released by Polydor on October 10, with concerts at Southport Theatre (October 11) and Blackpool ABC (12). The LP contains 15 classic Holly songs, one of which 'Heartbeat' has just been issued as a single.

☐ **JENNY DARREN** plays two live dates, her first for nearly two years — a charity show at Slough Fulcrum Centre tomorrow (Friday), admission £3; and London Victoria The Venue on October 10 (£2.50), the same day on which her self-titled LP is released by DJM.

☐ **CABARET VOLTAIRE,** just back from a Dutch tour, play a one-off at London Hammersmith Clarendon Hotel tomorrow (Friday) supported by Eric Random. Their next single 'Seconds Too Late' is scheduled for mid-October release by Rough Trade.

☐ **WEAPON OF PEACE** have added three more dates to their UK tour, reported last week — an under-18s gig at Wolverhampton Lafayette (October 27), Kidderminster Town Hall (30) and Birmingham Cedar Ballroom (31). Their show at Treforest Wales Poly is switched from October 13 to 22. Their first single 'Children Of Today' is issued by Phonogram next week.

☐ **ELTON JOHN**'s TV special *To Russia With Elton* is being made available from October 10 as a video cassette, recommended price £29.95. It's one of 13 films being released in this form by Lord Grade's ITC company — others include *The Muppet Movie, Porridge* and *Return Of The Pink Panther*. A further batch will follow in November.

☐ **THE BOYS** are being lined up for a massive UK tour later in the autumn, coinciding with the release of their second Safari album 'Boys Only', which they've just finished recording. One of the LP tracks 'Weekend' will be issued as a single on October 17.

☐ **TAJ MAHAL** returns to London Victoria The Venue next month, playing a two-night stint on October 17 and 18. Preceding him is veteran rocker Carl Perkins, who appears there for one night only on October 16.

☐ **PETE STRIDE** (from the now-defunct Lurkers) and HONEST JOHN PLAIN from The Boys — who released a duo album on Beggars Banquet a few months ago, titled 'New Guitars In Town' — have now got together to form a band for live gigs. It's called The New Guitars, and the rest of the line-up comprises Howard Wall, Jack Black and Tony Bateman. Dates are currently being set up for October.

☐ **FISCHER-Z** have a new single 'Limbo' issued by Liberty-United this weekend — it's a re-recorded version of a track on their current album 'Going Deaf For A Living'. They promote it at Sheffield University (October 1), Norwich East Anglia University (2), Preston Poly (3), Liverpool Brady's (4), Kirklevington Country Club (5), Sheffield Limit (7), Lampeter St David's University (10) and Retford Porterhouse (11), with more being set. They have also acquired a new member in Berne Newman, who plays both synthesiser guitar and lead guitar.

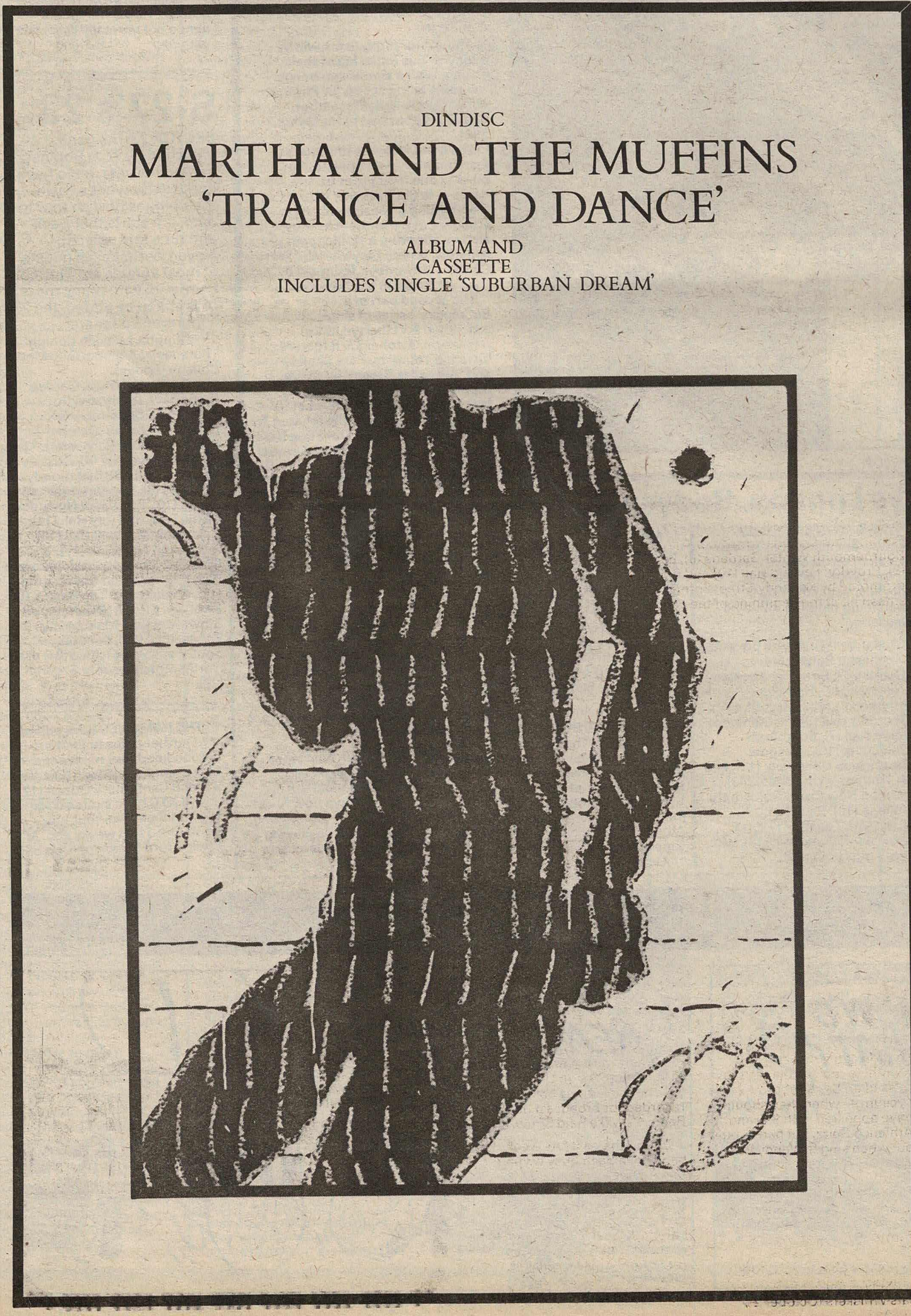
☐ **TOUR DE FORCE** headline a Rock Against Sexism gig at London Action Space (Chenies St, WC1) tonight, Thursday. Support acts are The Leopards and Sound Allies, and top admission price is £2.

☐ **SUPERCHARGE** are playing a number of gigs to promote their new 'Peaches 'n Cream' single, released this week by Criminal Records. They visit London Camden Dingwalls (tonight, Thursday), Oxford Poly (Friday), Keele University (October 9), Salisbury Technical College (10), Liverpool University (11), Middlesbrough Teesside Poly (16), Kirklevington Country Club (17) and Nottingham Boat Club (18), with more dates being set.

☐ **THE RAM JAM BAND,** recently re-formed by Pete Gage, play a string of dates over the next fortnight — at Cardiff Casablanca (this Saturday), Edinburgh University (next Monday), Norwich Tudor Hall (October 2), Exeter University (3), Torquay 400 Club (4), Portsmouth Victory Club (9) and Kirklevington Country Club (10). These gigs precede a full nationwide tour in November, details to follow shortly. Gage is also planning to launch his own Ram Jam label, with a November single by the band to tie in with the tour.

☐ **TENPOLE TUDOR** have been named as the fifth band in the five-act 'Son Of Stiff' package tour, reported two weeks ago. The 27-date tour — opening in Leeds next Wednesday — also features Any Trouble, Joe 'King' Carrasco & The Crowns, Dirty Looks and The Equators.

☐ **NICK GRAVENITES** and JOHN CIPPOLINA are coming over in a four-piece band to play London dates at Camden Dingwalls (November 24 and 27), Oxford St. 100 Club (25), Wimbledon Nelson's (26) and Fulham Greyhound (December 2). Out of town, they visit Carlisle Mick's Club (November 29), Kirklevington Country Club (30) and Manchester Rafters (December 1),



DINDISC
MARTHA AND THE MUFFINS
'TRANCE AND DANCE'
ALBUM AND
CASSETTE
INCLUDES SINGLE 'SUBURBAN DREAM'

# LATEST RECORD NEWS

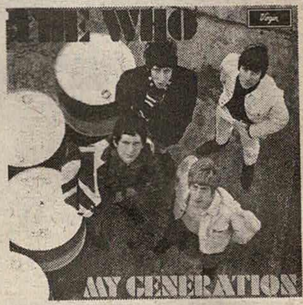
## Live Monsters

A LIVE ALBUM of last month's 'Monsters Of Rock' event at Castle Donington is set for Polydor release on October 10. It consists of eight tracks — two each by **Rainbow** and **The Scorpions,** and one each by **Saxon, April Wine, Touch** and **Riot**. It's expected to sell at around £3.95.

● Some faulty copies of the **Pere Ubu** album 'Art Of Walking' have found their way into the shops — the track called 'Miles' has the wrong mix, and 'Arabia' is minus the vocal. It's now being re-pressed correctly, and anyone wanting to exchange for the proper LP should contact Rough Trade Records, 137 Blenheim Crescent, London W.11. (01-221 1100).

● **Teena Marie** bids for a hat-trick of chart entries with her new Motown single 'I Need Your Lovin', out this week in both 7" and 12".

● The third album in Charisma's Repeat Performance series, a compilation of classic tracks from their back catalogue, is now available. Artists featured are **Van Der Graaf, Lindisfarne, Rare Bird, Clifford T. Ward, String Driven Thing, Capability Brown, The Nice, Genesis, Gary Shearston, Chris White, Peter Gabriel, Link Wray, Steve Hackett** and **Bill Lovelady**.



## WHO'S FIRST LP REISSUED

**THE WHO's very first album 'My Generation', which has been unavailable for several years and has since become a collector's item, is being reissued by Virgin on October 10 at the budget price of £2.99. Originally released by Brunswick in December, 1965, it subsequently became the only Who album to be deleted.**

**Now, in a deal with the band's manager Bill Curbishley, Virgin are putting it out again — retaining the original sleeve, except for the substitution of the Brunswick logo. Apart from the title track, the set includes such classics as 'La-La-La-Lies', 'The Good's Gone', 'The Ox', 'A Legal Matter' and 'The Kids Are Alright'.**

**WHITESNAKE follow their 'Ready An' Willing' chart success with a live double album titled 'Live In The Heart Of A City', released by Liberty-United on October 20. And because the band are accepting a lower royalty rate than usual, it's selling at £5.99. The first two sides were recorded at the band's Hammersmith Odeon concerts in June, and they include Ian Paice on drums. The second record is the 'Live At Hammersmith' album, previously only available here on import, and with David Dowle on drums. The cover features an original painting of the band live on stage by artist Jeff Cummings.**

STRAIGHT MUSIC PRESENTS
SALSOUL
mongo santamaria
FEATURING:
Allen Hoist: sax flute
Doug Harris: sax flute
Lee Smith: bass
Milton Hamilton: piano
Tomas Villariny: trumpet
Darryl Burgee: timbales
Jose Santiago: drums
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*Current Caravaneers are, from left to right, GEOFF RICHARDSON (guitar, flute), RICHARD COUGHLAN (drums), PYE HASTINGS (guitar, vocals), DAVE SINCLAIR (keyboards) and DEKE MESSECAR (bass, vocals).*

# Caravan's carousel

**CARAVAN have been lined up for a UK autumn tour by Terry King Associates, tied in with the release of their first LP for more than two years, titled simply 'The Album'. Dates confirmed so far are Cardiff University (November 10), Manchester Apollo (14), London Kensington Imperial College (16), Canterbury Odeon (17), Glasgow University (20), Edinburgh University (21), London Tottenham-Court Road Dominion Theatre (23) and Guildford Civic Hall (27). A number of other shows are being slotted into the interim dates, before the band leave for a European tour on November 28. Box-offices at Manchester, Guildford and the London Dominion open on October 6; details elsewhere are not yet known.**

# *TULL AT THE ALBERT*

***JETHRO TULL return from their current extensive American tour to play two London concerts, prior to going into hibernation until next year. They're at the Royal Albert Hall on Thursday and Friday, November 20 and 21. The band will be performing throughout, with no support act. Tickets go on sale on October 10, priced £6.75, £5.75, £4.75, £2.75 and £1.75.***

## HOT FROM THE PRESS

● **Bruce Springsteen's** long-awaited new album, his first for over two years, is finally set for October 10 release by CBS — it's a double set titled 'The River', containing 20 tracks, and with a maximum price of £5.99. There are strong rumours that Springsteen is planning a series of mid-autumn concerts in the States, but a CBS spokesman said it's now virtually certain that he won't be coming to Britain until next year.

● **The Korgis** follow their 'Everybody's Got To Learn Sometime' hit with a new single issued by Rialto on October 3, called 'Dumb Waiters' — the title track from their current album. Just back from a European tour, they're about to start work on their third LP.

● **The Monochrome Set** have a single titled 'Apocalypso' released by DinDisc on October 3, followed by their album 'Love Zombies' on October 17, and the first 5,000 copies of the album contain a free lithograph. The band are planning some selected UK dates in late October into November.

● Logo have signed **Straight Eight** and release their single 'I'm Sorry' this week. The album from which it's taken, 'Shuffle 'n' Cut' follows on October 17.

● Out tomorrow (Friday) on Riva is the **John Cougar** single 'This Time'. He'll be gigging here early in the New Year, coinciding with the release of his album 'Nothin' Matters And What If It Did'.

● **The Barracudas** have a new single issued by Wipe-Out (through EMI) to coincide with current trek with The Tourists. Titled 'His Last Summer', it has two B-side tracks, 'Barracuda Waver' and 'Surfers Are Back'.

● Chicago bluesman **Son Seals** releases his fourth Sonet album this month. Title is 'Chicago Fire'.

● **Colin Newman** has an album titled 'A-Z' issued by Beggars Banquet on October 3. On the same day comes his three-track single, on which the A-side is paradoxically titled 'B'.

● Manchester band **The Freshies** release their seventh single on the Razz label this month, rejoicing in the title of 'I'm In Love With The Girl On The Manchester Virgin Megastore Check-Out Desk'. From the same label comes 'Some Boys' by **Going Red.**

● **The Carpettes** have a new album called 'Fight Amongst Yourselves' released by Beggars Banquet on October 10.

### AristaCats

THE STRAY CATS, who've been chased by several major labels since they arrived here from the States, have finally committed themselves to paper and signed with Arista. A single will be issued next month, and it's hoped to rush out their debut album soon afterwards.

● 'Army Dreamers' is the new **Kate Bush** single, issued by EMI this week and the third to be taken from her 'Never For Ever' album. The B-side features 'Delius' (from the same LP) and 'Passing Through Air', a previously unreleased track recorded in 1973.

*Japan's lovely DAVID SYLVIAN*

● **Japan,** who recently switched from Ariola to Virgin, have their first single for their new label issued on October 10 — it contains four songs, the title track being 'Gentlemen Take Polaroids'. The album of the same name follows on October 24, and selected UK dates are being lined up for November.

● The new **Snips** single 'Telepathy', released by EMI this weekend, was produced by Chris Spedding — the first time they've worked together for five years, when they were both members of Sharks. Next month, Snips starts recording his debut album, again with Spedding.

● **Ry Cooder** has a new album called 'Borderline' issued by Warners on October 3, to tie in with his upcoming UK tour. It's understood that the tracks are more soul orientated than on his previous albums, and include re-workings of '50s and '60s R&B hits.

# Why Roxy had to cancel their tour

ROXY MUSIC are not the villains they were cracked up to be, as the result of their decision not to re-schedule their cancelled summer concerts. It now transpires that they weren't snubbing the thousands of ticket-holders who were waiting for re-arranged dates. It's simply that they can't play because they no longer have a drummer.

Paul Thompson, the band's regular drummer, has left both Roxy and the music business in order to open a gun shop in London. He didn't play on their current hit album or their European tour, because he had broken his hand in a motor-bike accident, so Andy Newmark deputised on a temporary basis.

But Newmark's contract with Roxy has now expired, and he's no longer available as he's working on John Lennon's album in New York. So Roxy are now looking for a new permanent drummer to fill the vacant stool (legitimate enquiries to EG Management at 01-730 2162).

# Aretha's six days and Gladys nights

ARETHA FRANKLIN, America's renowned 'Queen of Soul', pays a rare visit to Britain this autumn to headline a six-night London season — it's at the Apollo Victoria from Tuesday to Sunday, November 18-23. She'll be bringing over some of her regular U.S. sidemen, who'll be augmented by British musicians, and a new album will be issued to coincide — though details aren't yet available. Tickets are on sale now priced £10, £8, £6 and £4 — which may seem exorbitant, but Aretha is one of the highest paid artists in the States, and promoter Arthur Howes has had to pay a small fortune to entice her over.

GLADYS KNIGHT & THE PIPS — already set for three London concerts, at the Apollo Victoria (October 31 and November 1) and Wembley Conference Centre (8) — have now also been confirmed for a string of provincial dates. They visit Newcastle City Hall (October 24), Southport Theatre (25), Blackburn King George's Hall (26), Manchester Free Trade Hall (28), Birmingham Odeon (29), Derby Assembly Rooms (November 2), Brighton Centre (3), Bristol Colston Hall (4), Reading Hexagon (5) and Poole Arts Centre (6).

# METAL MONTAGE

HAWKWIND have added another four dates to their massive UK autumn tour — at Taunton Odeon (October 29), Cardiff South Wales Polytechnic (November 8), Hull City Hall (9) and Doncaster Rotters (10). It's been confirmed officially that drummer Ginger Baker has joined the band, replacing long-time stalwart Simon King. So the band's line-up, besides Baker, now comprises Dave Brock (vocals and guitar), Huw Lloyd-Langton (guitar), Harvey Bainbridge (bass) and Tim Blake (keyboards). Baker can be heard in his new role for the first time on the new Hawkwind studio album 'Levitation', issued by Bronze on October 13.

THE TYGERS OF PAN TANG, nearing the end of the first leg of their UK tour, have now confirmed the dates for the second leg. They are Hardstoft Shoulder Of Mutton (October 1), Hanley Victoria Hall (2), Cromer West Runton Pavilion (3), St Albans City Hall (4), London Marquee (5 and 6), Liverpool Brady's (7), Ayr Pavilion (8), Edinburgh Nite Club (9), Tunbridge Wells Assembly Hall (10) and Colchester Essex University (11). The band are also arranging another gig in Newcastle, as 300 youngsters were turned away from their recent show at the Mayfair because they were under 18 — and the second show will be for all ages.

BUDGIE, currently guesting on the Blizzard Of Oz tour, will be headlining their own tour from mid-October to late November. It will tie in with the release of their first album for 18 months 'Power Supply', on the Active label (through RCA). Many more dates have still to be confirmed, but those set so far are Cromer West Runton Pavilion (October 18), Port Talbot Troubador (23), Bristol Granary (November 6), Nottingham Boat Club (8), Scarborough Penthouse (14), Manchester Ashton Tameside Theatre (16), Helensbro' Trident Club (17), Rosyth Lions Club (18), Liverpool Brady's (25) and Northampton County Ground (29).

# THE DETROIT SPINNERS

THE DETROIT SPINNERS fly in for a short concert series, taking in Birmingham Odeon (November 4), Manchester Apollo (5), Bournemouth Winter Gardens (6), London Hammersmith Odeon (9), Croydon Fairfeld Hall (10) and Southport Theatre (11), promoted by Kennedy Street Enterprises. The group, who had a smash hit at the beginning of the year with 'Working My Way Back To You', will have a new single issued by WEA to coincide with their current visit — titled 'I Just Want To Fall In Love', it's taken from their current album 'Love Trippin'.

# Photos zoom in

THE PHOTOS are playing two London concerts early next month, to replace the gig they missed on September 17 at the Lyceum — when they should have appeared with 999 and Athletico Spizz, but had to pull out when singer Wendy Wu went down with tonsilitis. They've now scheduled the Music Machine in Camden on October 10 and 11, when the support act is Midnite & The Lemon Boys, and all tickets are £2.

They're also playing four provincial gigs — at Burnely Cats Whiskers (October 2), Glasgow Strathclyde University (3), Bradford University (8) and Birmingham Aston University (9), and the latter is being recorded for broadcast on Radio 1's Mike Reid Show.

During the past few weeks the band have been busy writing, and this weekend they go into the studio with producer Tony Visconti to record a new single, for Epic release in late October. Later next month they're off to Europe for two weeks of gigs, returning home for what's described as a massive pre-Christmas tour of Britain.

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GENUINE SHURE

THERE'S SOMETHING a little odd about Billy Mackenzie. When he was younger, he says, his friends used to think that he was crazy. Mental.

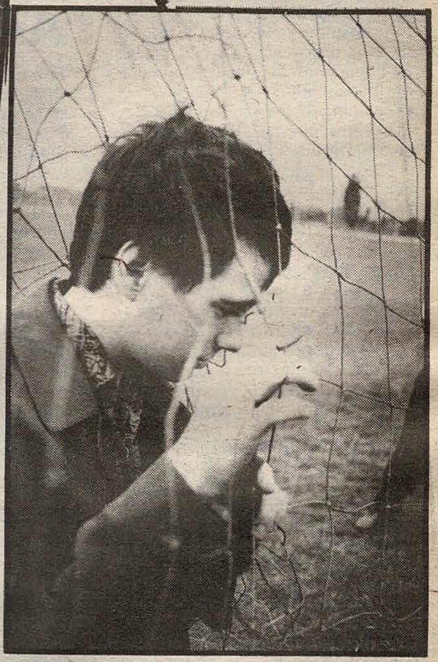
He seems older than his age, but not in an urbane or reserved way. It's like he was never a child. It's as though he's been isolated from the usual dispositions of adolescence and post-adolescence, as if he's lived through the foibles of growing pains once and is now, second time around, concentrating on the attainment of some private perfection.

There is a concealed suaveness about him. In his eyes a hint that he's humouring the rest of us. He wears the dark, loose-fitting clothes of the era, has an identifiable severe haircut. He's accommodating and pleasant in a slightly unsynchronised manner.

He also sings in such a full-throated, emotionally expressive and classy fashion — where smooth black show music vocalese merges with relaxed white cabaret and is stretched by a modern pop intensity — that within rock's narrow limits it becomes decisively non-conformist.

Billy Mackenzie can truly sing soul. He could effortlessly front a show band. He hints that he can turn on the tears like Johnny Ray. A real pop singer. Too pure to be true.

THE LINE-UP



MICHAEL

"EVER SINCE I was a wee bairn I was able to get an audience. I used to stay in the place in Dundee, it was real Deprivation Alley, but . . . it has to do with my background, which sets me a wee bit aside. My father was a gypsy, and all his family are travelling people, and they're really musical people. And on my mother's side, they just are singers, so I was always surrounded by it. And they always used to say to me 'Sing!' And I'd be embarrassed to sing in front of my family.

"But there used to be these old women who lived in a block opposite and they used to say to me, 'Oh sing 'Delilah' for us Billy'. I used to really get into it, all the actions. I was just a wee bairn and I'd entertain these old ladies dipping their rich tea in their drinks, because they had false teeth and couldn't bite. And then I went through a really embarrassing stage with my family because they would say, 'Oh, Billy, he's a really good singer, let's listen to Billy', and they'd drag me out of bed if they'd brought some pals home. I'd have to sing for them.

"I used to dread it. My old man used to come upstairs and say (Albert Steptoe voice) 'Naah, come down and sing, naah', and he'd be really drunk and all his pals would be there and I had to sing things like 'Without You', the Nilsson thing, and he'd be going 'Sing! SING!' and pointing at me. I was 13 years old, really embarrassed.

"I used to hide in the wardrobe when I heard him coming up the stairs.

"There I had a teacher who was really good and she turned me on to loads of things like Latin hymns and strange Russian songs, and I thought great, I'll learn all these songs and then I can get into the Viennese Boys' Choir. For some reason I had my heart set on that.

"I was always a singer."

A DRIZZLY day up in N.W.10. In the offices of Fiction Records, above Morgan recording studios, The Associates are lounging on some Habitat furniture. Guitarist Alan Rankine and singer Billy Mackenzie are going to be doing most of the talking. Bassist Michael Dempsey will butt in with undeniably sensible comments; Australian drummer John Murphy's understated bathos will occasionally be revealed.

Perched on the edge of a glass table, offering up my tape recorder, I'm preparing to sacrifice the group for the sake of modern hype. Within weeks of their brooding and sophisticated 'The Affectionate Punch' LP being released. The Associates have suffered at the hands of rampantly complimentary publicity and its unreigned effects. "There has been a lot of suspicion from other groups, without mentioning names, about us. Sort of, who's setting this up?"

The Associates are not three months wonder boys. They've been on Fiction's books since early '77. They never felt that there was any rush. Still don't.

In 1976 Mackenzie was using his powerful voice to shape the set of some weak soul group in Dundee, mimicking local heroes Average White Band. His singing caused ripples, he was invited to Edinburgh to audition for some band. They were awful, but he met Alan Rankine.

"We just clicked — actually, because we both loved film themes. Alan used to have this *Readers Digest* album set of film themes, God knows what. Lots of Mantovani. Rock music didn't turn us on at all. It was film music and I suppose really early cartoon music, Yugoslavian music, because it was vivid and vibrant and bright. And emotional — tons of emotion within three minutes, happy one minute, sad the next. We hit it off because of that *Readers Digest* record."

Completely dissatisfied with rock, Mackenzie and Rankine went into cabaret for 18 months, earning £18,000 for their very professional pains.

"Nineteen we were and real classy. We played like loads of Burt Bacharach, and we'd wear these horrid clogs and round collar shirts. It was great."

The cabaret refinement still permeates their music. They started to write their own songs, sending demos to, amongst others, Polydor. A&R man Chris Parry, whose signing suggestions were rejected at Polydor until The Jam, struck away to form Fiction and signed them with reservations.

Rankine and Mackenzie were set to do a single for Fiction before Parry caught The Cure. Bassist Dempsey, then a Cure, recalls:

"When I first met Parry with The Cure I remember him saying on that very day that he had a couple of Scottish people on his books, and when he said a singer and a guitarist I thought he must mean a folk duo."

They did dozens of demos. "Great pop songs like Blondie would use, cover versions of things like 'Eloise', great big soul songs with brass years before Dexy's, off-the-wall pop songs and punkier-than-punk songs. One of the first songs we wrote was 'Transport To Central' (featured on their LP) and a song called 'Sailing Drips' which was pure Bacharach. If Bacharach was our age he'd be doing what we're doing now, definitely."

For months nothing happened. Parry kept putting them off, not sure what was happening.

"It was always good though, however frustrating it was. It enabled us to develop. I suppose if I didn't feel 100% about a group and I was in his position, it's just not worth committing yourself, even if it's 99%."

Mackenzie and Rankine set about incorporating the feel and finesse of cabaret-drama and schizoid film music into the pop form. "It was always there with really good '60s pop music," reckons Rankine.

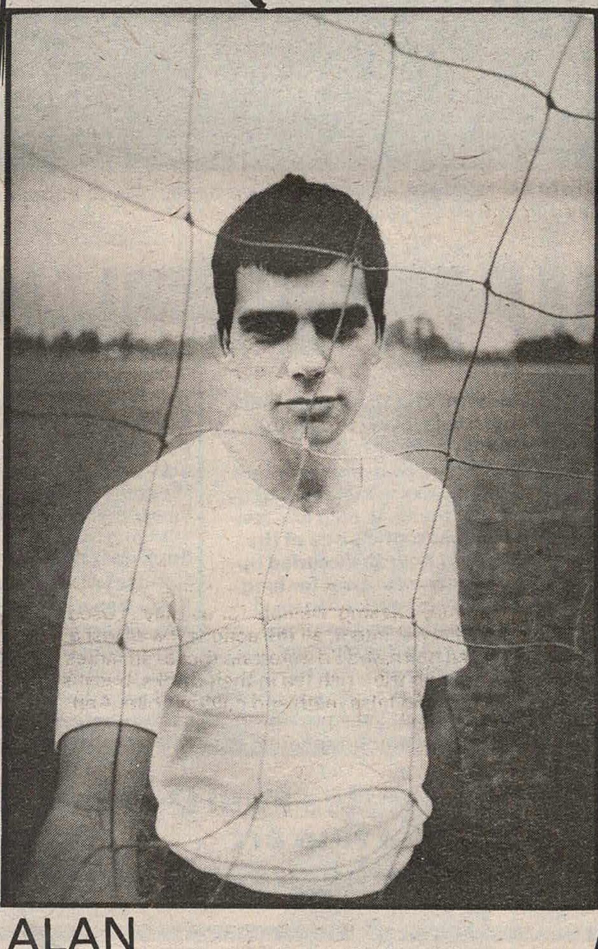
Mackenzie: "They had a flavour and a movement attached to them that wasn't a messiness, a rock awfulness. Something like Frank and Nancy Sinatra's 'Something Stupid', I just float when that comes on, and just go about in a daze. A great feeling. But rock was just painful."

Rankine: "From 1969 to 1975 pop was a load of shit really. Then, a rock band would sustain the riff and they must have known that the song didn't really have much feeling . . . remember when you had that spate of songs and they had the quiet bit or the change in tempo, usually it was about two-thirds of the way through, and then it was wham bam thank you mam right until the end, and that slow bit was them trying to get this different

# BOYS KEEP SCORING

**Dundee's Associates seem to be everybody's favourite candidates for promotion this season. After a good start with their debut album 'The Affectionate Punch', their early form has been reinforced by a fine away win at the ICA Rock Week. "Well Brian," they tell Britain's top roccer reporter PAUL MORLEY. "Let's just say we'll be there or thereabouts in May."**

JOHN



ALAN

BILLY

**Team pictures by DAVID CORIO**

feel into a song. Trying to give it some texture. But they couldn't do it."

Mackenzie: "I always hated the rock thing. One night when I was playing in this group, we were playing this horrible rock thing, I really hated the bass player, and what made it worse, he was one of those bassists who stand there and they've got really greasy faces and they thrust out their pelvises as they play. And we were doing this really horrible number, just the sight of this horrible bass player . . . I got completely ovewhelmed, and I just went over to him and bit him on the leg in front of everybody, because it affected me that much. He just whacked me one and I fell back. I just had to walk off the stage. I just hated rock music."

AT THE END of 1979, The Associates toured with The Cure and The Passions. The bassist and drummer didn't fit in. After seven dates The Associated pulled out. Michael Dempsey, who'd played on early Associates demos, was called in.

Chris Parry decided the time was right to record their LP — but it was decided Dempsey wasn't ready. "Really embarrassing! But it had to be done that way, with just Alan and me. It hurt me a lot. But Michael understood. There was a lot of intonation in The Associates music that me and Alan had developed over four years, since the cabaret days."

'The Affectionate Punch' is an LP of bedevilled, delirious entertainment, songs of suspense and apprehension brilliantly produced and extravagantly arranged. The deeply personal songs swirled with Eno irrationality, flowed with John Barry tension. Rankine and Mackenzie went for and mostly achieve cabaret expression, film theme evocativeness, rock punctuation, pop indelibility. Absurdist lyrics gave the swinging show music a felonious twist.

"I just don't know where I get the words from. When I first started writing words that was how I wrote . . . I didn't understand it, and I never analysed it. I thought, 'Well, if that's coming from me, that's OK'. I always know what it means even though I can't explain it."

Rankine: "I'd take it off at a tangent. If a comedian does something funny, in itself if he did it in a certain situation, it wouldn't be funny. But if it clicks with the audience, he doesn't question why. If it works it works."

Mackenzie: "I don't question it, and I like to keep it quite pure like that. I've never really been impressed by culture anyway . . . Like people come up to me and they've heard me sing and they say well you must have been listening to opera and you must have listened to Brel and you're bound to read this and that. But I don't have anything to do with it because I find it intruding. It intrudes upon your personality. I'm not rejecting culture, I've just never been aware of it in the first place. I've developed in my own naive way."

The group are aware that they are nothing more, nothing less, then entertainers.

What The Associates admire has often been achieved using full orchestra. They intend to achieve similar fullness and scope using conventional rock instruments. Live, there are times when they sound much more ordinary than they want to. They can be as melodramatic as PJ Proby, soulful as Lotte Lenya, pagan as Pere Ubu, as plain as any routine post-punk group. Mackenzie never lets go, singing as though something more than just payment or entertainment is at stake — doubling up, twitching, verging on hysteria, giggling . . . Somewhere there's a link between his stage conviction and the cover of 'The Affectionate Punch', which featured Mackenzie and Rankine in shorts and singlets on a damp running track, readying for the off.

I ask Mackenzie what kick he gets out of performing live.

"Attention. It's really selfish. It's just the same reason as an athlete really. Alan Wells gets of lot of attention. It's a co-operative thing as well though. He's giving and he's getting. Same as Princess Anne on a horse. She doesn't need to do that, but she's getting attention and she's also enjoying it.

"I think probably Alan Wells gets the same feeling out of running as I do out of singing. He gets attention and he's physically exerting himself. And I like to physically exert myself. Sometimes I'll double up, and that's because I have no wind left. It isn't a dance it's because it feels as though my heart's going to burst. Sometimes I get blinding headaches in the middle of a set. The blood is just draining away from me . . ."

IN PARRY'S OFFICE, The Associates gently turn the interview into a group discussion, discovering new things about each other. The group's mix of personalities is interesting: Rankine and Mackenzie's fetishes, with Dempsey's and Murphy's appreciation of the finer and wilder things in rock, respectively.

Murphy finds great comfort in the works of Residents, Contortions, Pere Ubu and Beefheart. He explains that he used to play much more randomly, but simplified his drumming for The Associates. "Quite dramatically, actually."

Rankine, meanwhile, has decided: "Right now, if we do OK, I can see within the next year there's going to be a lot of bands trying to do with the cabaret thing what we do."

Mackenzie agrees: "Yeah, they'll really be taking the piss out of me."

It sounds conceited.

"No, not conceited," says Rankine. "It'll just happen. It will. People will latch on to the film theme idea and all the different emotions you can get into a three-minute song, and if they've got the emotion, fucking well and good. If we wanted to at the moment we could really go over the top with the cabaret, we could hail it as a new movement, and we'd have our 18-month span and there'd be all the lookalikes. But we don't want to!"

Mackenzie puts on a cassette of some demos he and Rankine recorded the Sunday before. "Just mucking about." As the tape rewinds to its start, he stops to think. "Look, Paul, people are going to view us as being big-headed, conceited swines, but it's not that. It's just that we really enjoy what we're doing and if you seem to enjoy what you're doing it can seem arrogant to people."

The three songs on the tape are improvised and impressive, proving that The Associates have discovered a prolific form of music. Melodies come easily to them. "We do demos every second Sunday to build up a library of songs we can use and develop . . . we'd love to be more spontaneous live. When you do demos like these, really spontaneously, it makes your live set seem really dull."

The tape finishes. Before I leave there's something Mackenzie really needs to say. "People say I sing like David Bowie."

It has been said.

"I'll admit that I love David Bowie . . . I think he's fucking great, and not enough people will admit that they're influenced by him. I think he's done loads for young people and he's most responsible for the best stuff that's going on now."

What was the reason for the dire, primitive version of 'Boys Keep Swinging' — The Associates' first single, released masochistically soon after Bowie's own?

"That was to prove the point. It was a strange way of proving it, but it worked. People said, 'That is *awful*. How dare they!'

"It was a public compliment, but we're glad everybody hated it. It got that whole Bowie thing out of the way. It was purposefully bad."

The Associates are related to Bowie like Pere Ubu are related to Beefheart. The Associates are no new movement, just another way of moving. From Bowie to this . . . it's a long slow twist.

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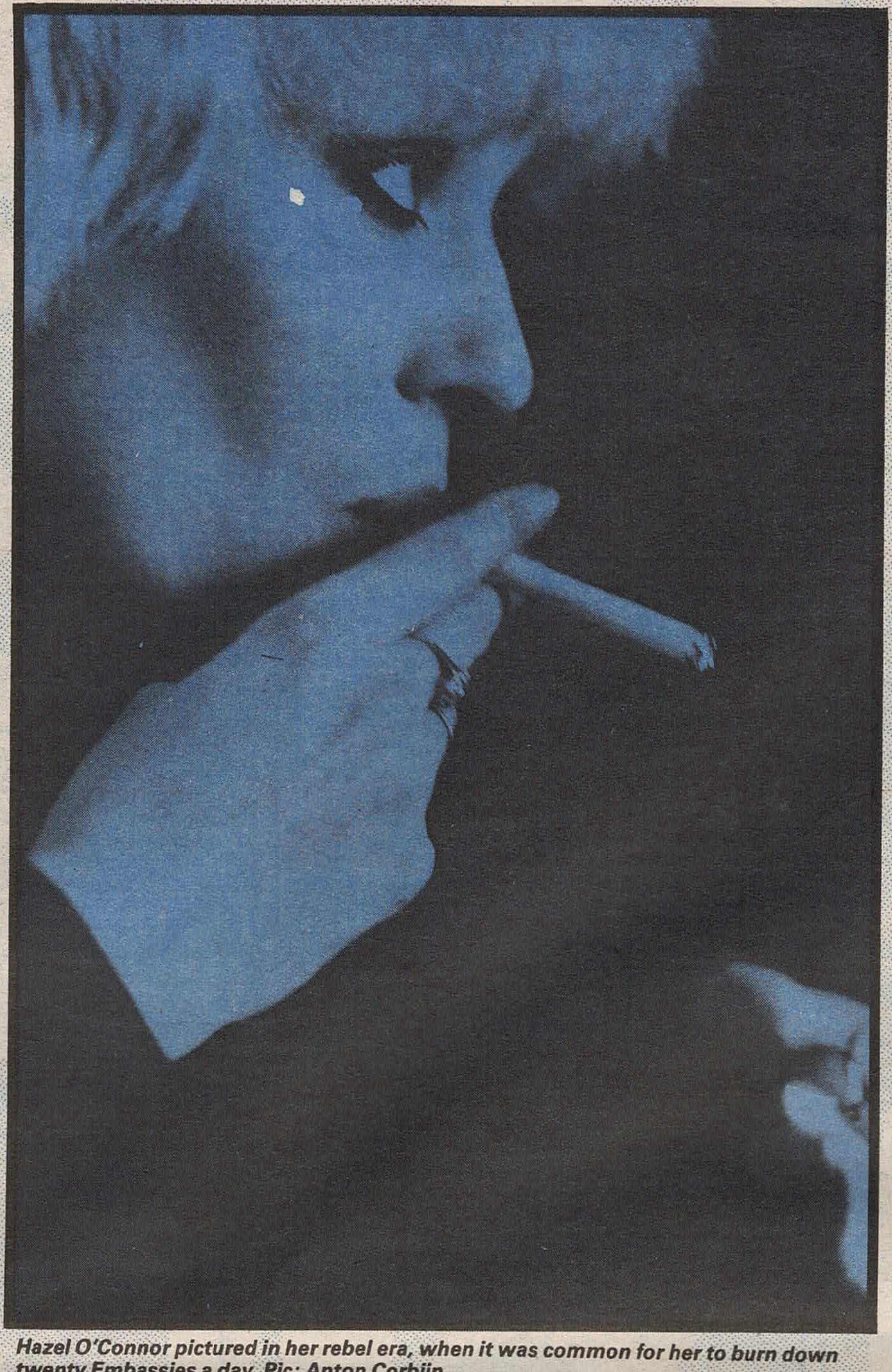
# SMOKE WITHOUT FIRE

**Purple Haze O'Connor fills Paul Du Noyer in on the fine art of grabbing while the grabbing's good**



*Hazel O'Connor pictured in her rebel era, when it was common for her to burn down twenty Embassies a day. Pic: Anton Corbijn.*

TO SAY this paper's had one or two uncomplimentary things to say about Hazel O'Connor would be an understatement. There's a certain consensus of opinion — to which the present writer's contributed as much as anyone — which holds the *Breaking Glass* starlet to be one of the bigger hypes of modern times; success without substance, publicity before popularity, profits without honour. Something of a gigantic con.

For her part, however, the *Breaking Glass* starlet is unabashed, unashamed, unrepentant. And she couldn't give a toss.

"There's one thing I know about where I was brought up," she says, "and that's that if you get a chance . . . you grab it. You don't think about it, you don't feel guilty about it: you grab it. You don't go round hurting people to grab your chances, but you cop hold of them if they come your way. And I can say that as a working class girl who ain't had much. In a way, I'm glad I didn't, cos it made me have that instinct that goes 'grab'."

This, she feels, is more than can be said for some of her detractors, guilt-ridden middle class critics: "People that've had everything — enough to eat, enough money, never gone to school embarrassed cos they didn't have the fashions — they're ready to stand there and go 'Hype, it's this, it's that', without looking any further than their own guilt on the subject.

"I guess I've learned what hypesville actually is, and what it's all about, and where you draw the line between what is hype and what is allowing somebody their fair dues, as having *worked* for something."

Whatever the bankroll behind her, whatever the overtime worked by the publicity machine on her behalf, Hazel O'Connor has worked for her success — reflected currently by a chart single, a self-written chart album, and the lead role in one of the most celebrated British films in recent years.

I still don't go a bundle on her music, although she was sweet about my Marquee review of her ("I liked it, it was constructive. Not like that fucking Giovanni git"); as for the film role, I liked her in *Breaking Glass* despite all the flaws I think the film possesses. And as for her, I like her very much.

Hazel O'Connor is small, chatty, sometimes pretty and sometimes plain. Hazel O'Connor is 25, been around a fair bit, seen a few things, and now lives in a nice scruffy little flat with Sam the elderly black dog. She's lovely to talk to, now she's off the soul-destroying conveyor belt of interviews which marked her first big media launch of a few weeks back. She's one of the lads. And now she's curled up in a big chair (but not for long, being full of restless energy) and nattering on about her famous song 'Eighth Day' (which still makes me think of Zager & Evans' 'In The Year 2525'. But that's my problem) . .

"It's a very important song to me, regardless of the film or anything else. When I see people singing along with it at gigs they get awfully excited at the rounding-off chorus, and I figure that they feel what I'm implying. And I'm glad, cos I think people should fucking stand up a little bit more and think, especially young people. Cos old people are compromised, they've let the wool be pulled over their eyes. And even young people do, cos nobody actually has the facts of what's cooking in the world.

"And I find the facts scarey; scarey to the point that if I had the money I'd buy a fall-out shelter, cos I happen to want live till I'm quite old — I'm one of those boring farts that doesn't intend dying young! I don't particularly wanna die — and I just don't trust those gits in power! The Soviet Union mob, Reagan, and old *Thatchbag* — well, fucking forget it!"

"Wooooaaarrgghhh!!!" agreed Sam the dog.

Yes, fine. Getting back to *Breaking Glass,* though, I wondered how far the film's plot — of a girl singer's struggle, discovery, and eventual destruction at the hands of the record biz star process — was being borne out now by Hazel's own experiences.

"Some people have criticised the film as unrealistic. But the first half of it especially was awfully well documented truths. Every single thing that's happened to that girl has happened to me, and that's real weird.

"Like those auditions. I did auditions for a band in this room years ago, and I'd forgotten about them, and we used to get all sorts turning up! And I'd get wankers phoning up because I'd be stupid enough to advertise with my name, and somebody'd say 'Hello, is that Hazel?' and I'd say yeah, and they'd go 'Ahhh, hello Hazel. Have you got big tits?'"

She also believes (and I'm inclined to agree) that being just a bit more sus than the character in the film should save her from the more obvious pitfalls of fame.

"Yeah! Cos, see, I ain't got no money, and I ain't got no debts either. So they can't actually waft the notes in front of me and say 'C'mon, do it for this', because I've had big money in the past" (one way or another, and mostly the latter) "and it's not really a big pull. I live within my means. I like the way I live. I don't care if I live in a mucky hole."

But the powers-that be . . .

"There's always ways of using the power that people wield back on themselves — that's what the essence of judo is. And I'm a blue belt in judo."

I, uh, made my excuses and left. But carefully.

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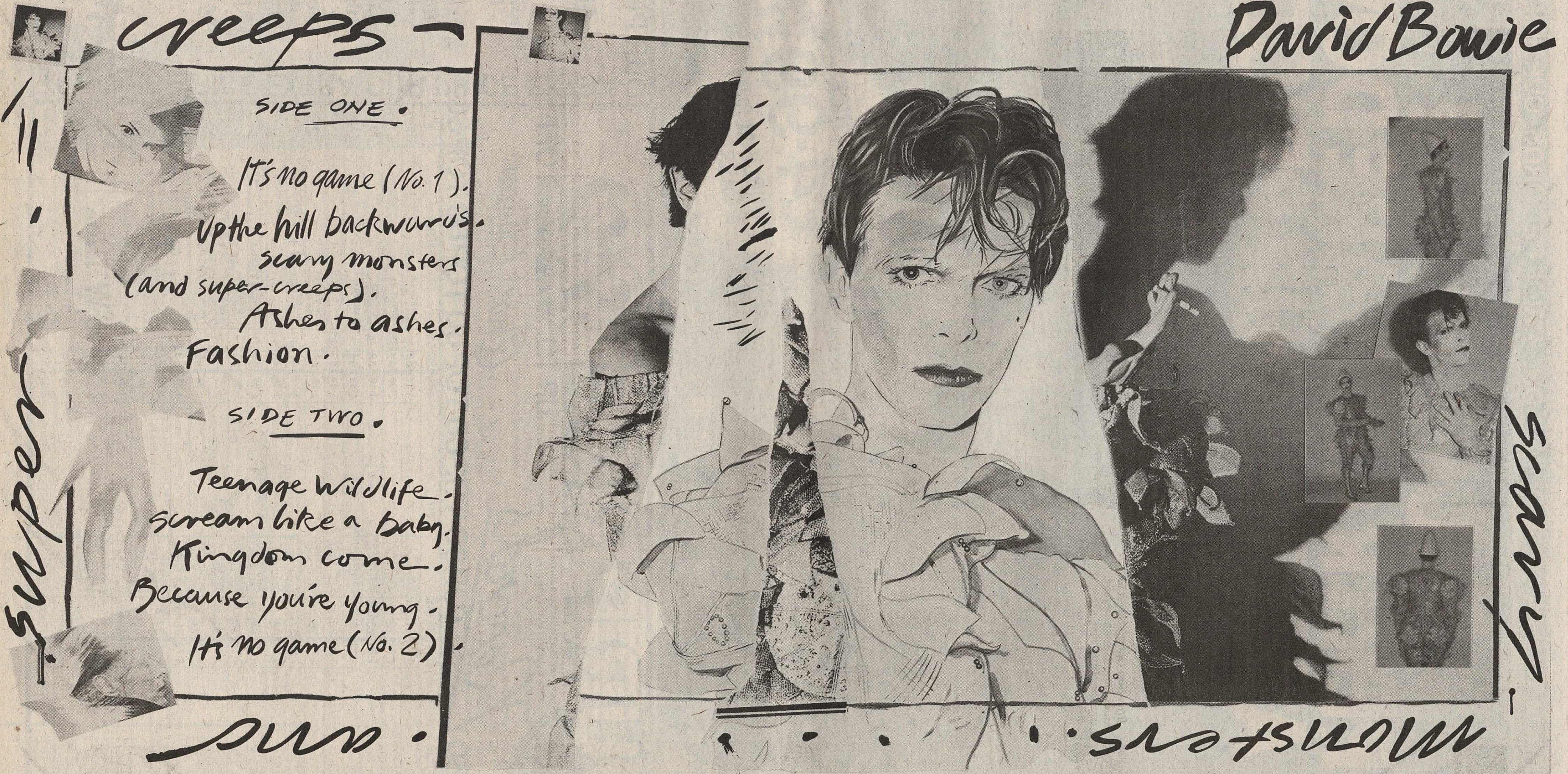

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## TOP 60

| THIS WEEK | LAST WEEK | TITLE | OUR PRICE |
|---|---|---|---|
| 1 | 4 | **KATE BUSH**<br>NEVER FOR EVER | 3·99 |
| 2 | 1 | **UB 40**<br>SIGNING OFF | 3·79 |
| 3 | NEW ENTRY | **DAVID BOWIE**<br>SCARY MONSTERS | 3·99 |
| 4 | NEW ENTRY | **THE SPECIALS**<br>MORE SPECIALS | 3·79 |
| 5 | 2 | **GARY NUMAN**<br>TELEKON | 3·79 |
| 6 | 3 | **GEORGE BENSON**<br>GIVE ME THE NIGHT | 3·79 |
| 7 | 14 | **STIFF LITTLE FINGERS**<br>HANX | 2·99 |
| 8 | 6 | **ROBERT PALMER**<br>CLUES | 3·79 |
| 9 | 9 | **THE BEAT**<br>I JUST CAN'T STOP IT | 3·79 |
| 10 | 5 | **YES**<br>DRAMA | 3·79 |
| 11 | 15 | **PAUL SIMON**<br>ONE-TRICK PONY | 3·79 |
| 12 | 8 | **ROXY MUSIC**<br>FLESH AND BLOOD | 4·29 |
| 13 | 25 | **OZZY OSBOURNE**<br>BLIZZARD OF OZZ | 3·79 |
| 14 | 7 | **HAZEL O'CONNOR**<br>BREAKING GLASS | 3·79 |
| 15 | 16 | **THE B52's**<br>WILD PLANET | 3·79 |
| 16 | 11 | **VARIOUS**<br>FAME – O.S.T. | 3·99 |
| 17 | 10 | **MICHAEL SCHENKER**<br>MICHAEL SCHENKER | 3·79 |
| 18 | 18 | **JOAN ARMATRADING**<br>ME, MYSELF, I | 3·79 |
| 19 | 13 | **JETHRO TULL**<br>A | 3·99 |
| 20 | 12 | **VARIOUS**<br>XANADU – O.S.T. | 3·99 |
| 21 | 34 | **XTC**<br>BLACK SEA | 3·99 |
| 22 | 23 | **PAT BENATAR**<br>CRIMES OF PASSION | 2·99 |
| 23 | NEW ENTRY | **DON McLEAN**<br>THE VERY BEST OF | 4·19 |
| 24 | 33 | **CARLOS SANTANA**<br>THE SWING OF DELIGHT | 4·39 |
| 25 | 26 | **CLIFF RICHARD**<br>I'M NO HERO | 3·99 |
| 26 | 37 | **VAN MORRISON**<br>THE COMMON ONE | 3·79 |
| 27 | 22 | **AL STEWART**<br>24 CARROTS | 3·99 |
| 28 | 19 | **AC/DC**<br>BACK IN BLACK | 3·79 |
| 29 | 20 | **SIOUXSIE AND THE BANSHEES**<br>KALEIDOSCOPE | 3·99 |
| 30 | 39 | **SIMPLE MINDS**<br>EMPIRES AND DANCE *LIMITED OFFER | 2·99* |
| 31 | 21 | **THE DEAD KENNEDIES**<br>FRESH FRUIT FOR ROTTING VEGETABLES | 3·79 |
| 32 | 47 | **SECRET AFFAIR**<br>BEHIND CLOSED DOORS | 3·79 |
| 33 | NEW ENTRY | **THE SKIDS**<br>THE ABSOLUTE GAME | 3·99 |
| 34 | 31 | **SPLIT ENZ**<br>TRUE COLOURS | 3·79 |
| 35 | 45 | **RANDY CRAWFORD**<br>NOW WE MAY BEGIN | 2·99 |
| 36 | NEW ENTRY | **U.K. SUBS**<br>LIVE – CRASH COURSE | 3·99 |
| 37 | 17 | **NINE BELOW ZERO**<br>LIVE AT THE MARQUEE | 2·99 |
| 38 | 42 | **THE PIRANHAS**<br>THE PIRANHAS | 3·79 |
| 39 | 52 | **THE INMATES**<br>A SHOT IN THE DARK *LIMITED OFFER | 2·99* |
| 40 | 32 | **THE PRETENDERS**<br>THE PRETENDERS | 2·99 |
| 41 | 40 | **THE POLICE**<br>REGATTA DE BLANC | 3·49 |
| 42 | NEW ENTRY | **QUARTZ**<br>STAND UP AND FIGHT | 3·49 |
| 43 | 36 | **THE CARS**<br>PANORAMA | 3·79 |
| 44 | 35 | **DIANA ROSS**<br>DIANA | 3·99 |
| 45 | NEW ENTRY | **WHITE SPIRIT**<br>WHITE SPIRIT | 3·49 |
| 46 | 24 | **BOB MARLEY**<br>UPRISING | 3·79 |
| 47 | 27 | **GILLAN**<br>GLORY ROAD | 3·99 |
| 48 | 53 | **POCO**<br>UNDER THE GUN | 3·79 |
| 49 | 51 | **THE RUMOUR**<br>PURITY OF ESSENCE *LIMITED OFFER | 2·99* |
| 50 | 46 | **LEO SAYER**<br>LIVING IN A FANTASY | 3·99 |
| 51 | 38 | **Q-TIPS**<br>Q-TIPS | 3·79 |
| 52 | 50 | **TYGERS OF PAN TANG**<br>WILD CAT | 3·79 |
| 53 | 55 | **CHANGE**<br>THE GLOW OF LOVE | 3·79 |
| 54 | 54 | **EDDIE MONEY**<br>PLAYING FOR KEEPS | 3·79 |
| 55 | 28 | **JOY DIVISION**<br>CLOSER | 3·79 |
| 56 | 29 | **DEXY'S MIDNIGHT RUNNERS**<br>SEARCHING FOR THE YOUNG SOUL REBELS | 3·79 |
| 57 | 41 | **FLEETWOOD MAC**<br>RUMOURS | 2·99 |
| 58 | 58 | **ECHO AND THE BUNNYMEN**<br>THE CROCODILES | 3·79 |
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# Thrills!

# LENNON HOUSE-WIVES' CHOICE

A unique pic of JL(?) from the LFI

## Tall hopes from little aprons grow

AS WATT REMARKED: "By Jove. How things gather steam." Well the reborn John Lennon has had more than few column inches from his new LP rumours not to mention his self imposed retirement. *(I told you not to mention that — Ed).* Well now the old chiseller has gone and done a near-as-dammit proper interview in *Newsweek* magazine.

He began by telling *Newsweek's* Barbra Grauftark — yes Grauftark — of his 'absence'; "I've withdrawn many times, part of me is a monk part is a performing flea! The fear in the music business is that you don't exist if you're not at Xenon (New York nightspot) with Andy Warhol. As I found out, life doesn't end when you stop subscribing to Billboard."

He went on to discuss his duties as a father: "In other cultures children don't leave the mother's back until they're two. I think schools are prisons — a child's thing *(sic)* is wide open and to narrow it down and make him compete in the classroom is a joke. I sent Sean to kindergarten but when I realized I was sending him there to get rid of him I brought him home."

While with baby faces what of McCartney? "I know as much about him as he does about me which is zilch. A few years ago he turned up at the door and I said 'Look, do you mind ringing first, I've had a hard day with the baby — I'm worn out and you're walking in with a damned guitar!' To all housewives I now say, I know what you're screaming about."

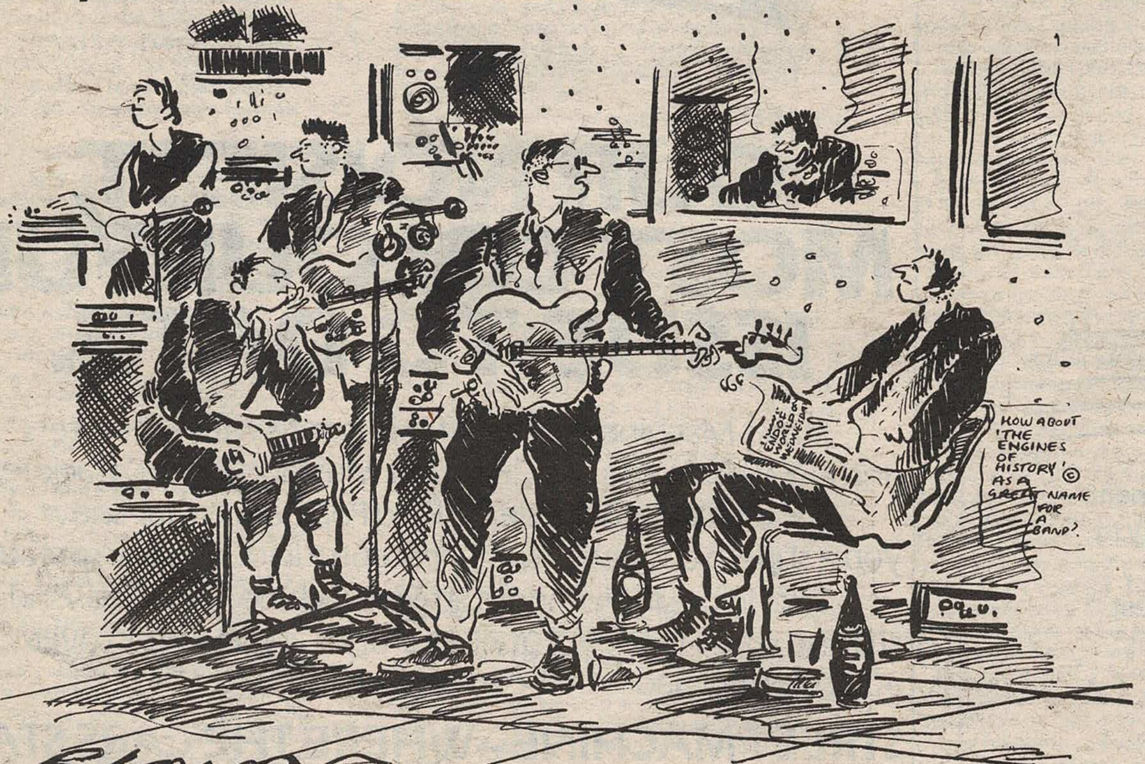
His memories of immediately before he 'quit': ". . . my mind was a clutter. It was apparent in 'Walls and Bridges', it was the work of a semi-rich craftsman . . . it gave off an aura of misery. I couldn't hear the music for the noise in my head, but by turning away I began to hear it again."

And why come back now? "Because *this* housewife would like to have a career for a bit."

And so, it seems, even the old jaw is relaxing again. It might be worthwhile to even keep your eyes peeled for obvious pseudonyms at your local rockspot . . . no, that'd be getting carried away.

G. RAUFT-ARK

**Lowry**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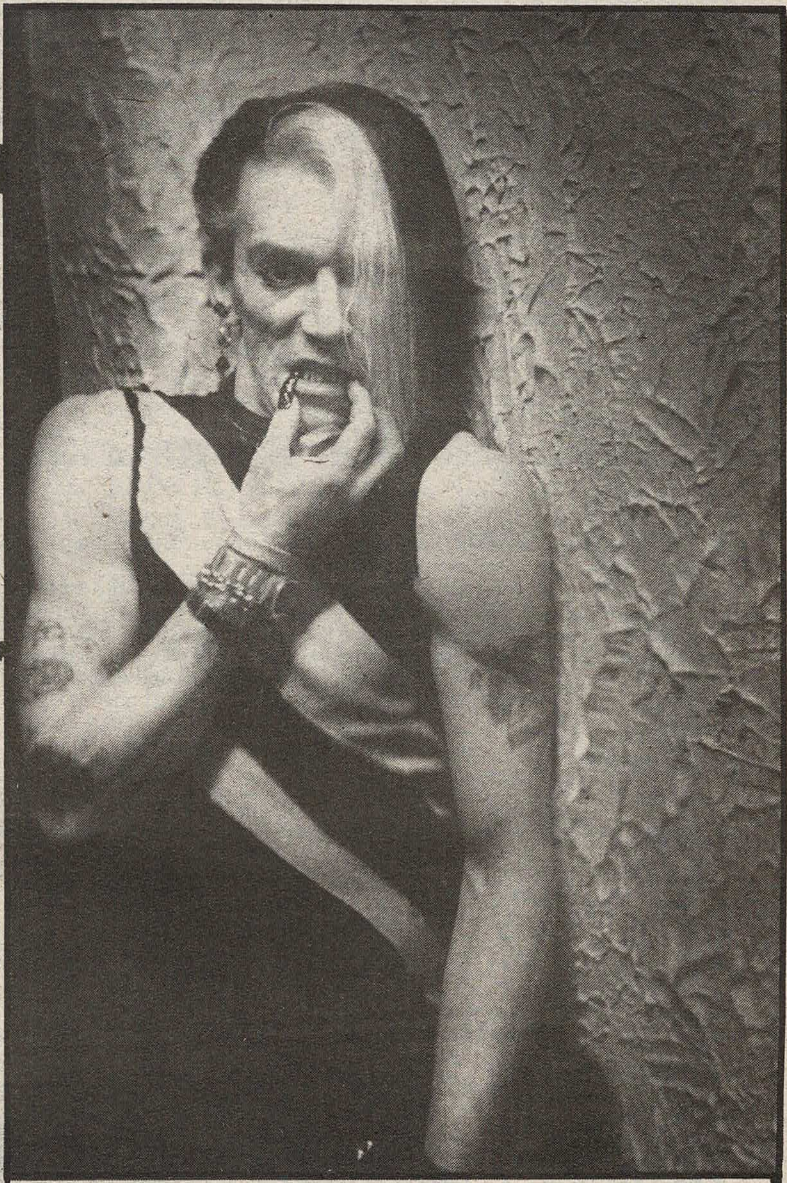
*"Obviously I'm concerned about the possibility of a limited scale nuclear war to reduce the surplus population, the terrifying effects of the worldwide recession, crumbling economies at home and abroad. That's why we're rushing like hell to get our new album in the shops before the collapse of capitalism."*



*Pic: Anton Corbijn*

# MISSING: BRYAN GREGORY

## Waiting for the clampdown

**VAGUE BUT depressing rumours have been filtering through to London since early last week claiming that Brian Gregory, former guitarist and visual 'piece de resistance 'of The Cramps, is dead.**

***Thrills* first received a call from Lindsay Hutton, head of The Cramps' British fan club (located in Edinburgh) last Tuesday. Hutton himself heard by phone from the States, via a fellow psychobilly obsessive, that Gregory had "topped himself" (Hutton's words) after a considerable period of depression.**

**His suicide purportedly took place in the San Francisco Bay area. This was Gregory's current zone of activity since absconding from the Cramps' camp in May along with girlfriend Andrella (loosely employed as the band's lighting operator before the break-up). He was believed to have left the band to join a black-magic-orientated occult group somewhere in the district.**

**Since Hutton's call of alert, 'rumour' has not been confirmed as either fact or fiction. Faulty Products, the company representating the band in this country, have placed a number of calls through to the States but spokesperson Carol-Ann could only say "It's a rumour of a rumour of a rumour", before pinpointing the source as "a friend of a DJ in Philadelphia," who is apparently a close friend of the group.**

**The firmest evidence comes from Ruth Polski, the general overseer of New York's Hurrah's, who claimed to have heard of the suicide from irrefutable sources.**

**Other interesting information about The Cramps did emerge, however. Gregory's replacement, Julien H. Blond, has already left the band causing ersatz Cramps leader, Ivy Rorschach, to state that Ms Blond "realised she wasn't quite mad enough to handle being a Cramp on a day-to-day basis."**

**As a result, the band's Los Angeles recording sessions for their second album have had to be cancelled until a replacement can be found. This has also brought to a head financial wrangles with IRS, a record company funded by A&M as an outlet for left-field acts.**

**Rorschach, playing the role of unofficial group manager, stated that the band wished to emigrate to Los Angeles, but lack of funds and a proper manager was slowly eating away at their morale.**

**Rorschach also stated that they had not been in touch with Gregory since he left, but had heard that he was depressed, generally very despondent and had openly expressed a desire to rejoin the band.**

**So, whether this piece is a preface to an obituary, we'll just have to wait and see.**

NICK KENT

Thrills!

## MOULT DENIES

*Charismatic Ted takes a break from the boards and thespian pressures.*

A RECENT *T-Zers* recently reported that well-known media agriculturalist Ted Moult had starred in the original London run of 'The Elephant Man', the role now essayed by one D. Bowie.

This kicked off a spate of showbiz rumours — that Ted was on the point of flying to Compass Point Studios, Nassau, to cut an album of ambient music for dairy cattle, entitled 'Scary Agricultural Implements and Bovine Creeps'.

To get the facts, *Thrills* went to Merton Park, Yorks. last week, where Ted was attending an auction of farm machinery. When questioned about his career, Moult replied: 'Pardon? I know nothing of that; I'm just having a look at this seed drill.'

JOHN DEERE

# 'WE'RE SORRY TOO, DMITRI'

## Britain gets some nuclear exercise

WORLD WAR THREE broke out last weeknd.

"The overall situation within UK is one of vast destruction, enormous casualties and widespread chaos as must be expected after the arrival of 130 nuclear weapons. . .Conditions vary from complete obliteration and no sign of life in the main target areas. . .

"Over most of the country normal services and public utilities are nonexistent . . . There has been a great exodus of refugees from all centres of population and this shows no sign of abating. Most roads are blocked by fleeing pedestrians and traffic. . .

"Considerable numbers of refugees are beginning to arrive on the south and east coasts of England and from the Continent. . .'Stay put' policy breaking down. . .Evidence of widespread disorder, looting, murder, rape and other lawlessness. . .

"Food suppliers quickly overrun and emptied. No Regional Broadcast stations heard and public starved of information and guidance. . ."

But don't panic, it's only a game. To be specific, a wargame called Operation Square Leg, part of Crusader '80. (The nasty part.)

According to Duncan Campbell (*New Statesman* 18/9/80), Home Defence exercise Square Leg, currently being fought on paper inside the nation's system of underground bunkers, is not only the messy domestic equivalent of all that exciting charging around at present being enjoyed by thousands of young men on the north German plain — it's also the latest in a series of ultra-secret trials of our country's wartime emergency systems going back to Operation Inside Right (!) in 1975.

The above selections from a D-plus-7-days situation report come from the UK Commanders-in-Chief Committee briefing for Operation Scrum Half (1978). They portray the scene in Britain one week after a full-scale nuclear attack. (And four days after police units armed with CS gas have sallied forth to restore order and the Army 8th Field Force has gone about its urgent business of "hunting down and ferreting out" saboteurs and subversives.)

You hadn't heard about it, right?

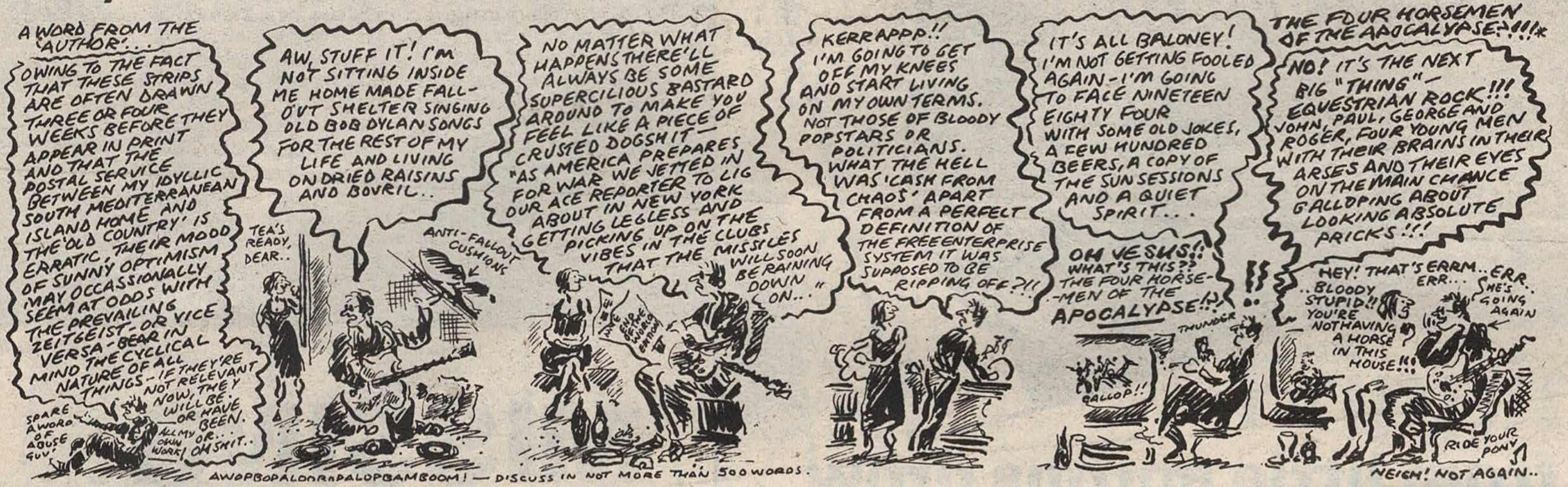
That's funny — neither had any of the civilian functionaries involved until some local authorities began kicking up a fuss earlier this year. Then the Home Office reluctantly arranged to put civil as well as military and police personnel into the SRHQs, so the local authorities could test out their own plans.

Seems like space in the bunkers is getting tighter by the minute. Perhaps the old civilian-military-police triumvirates (see *Consumer's Guide to 1984:* Part 2) are already last year's thing? If so, what do the army and police know that County Hall doesn't?

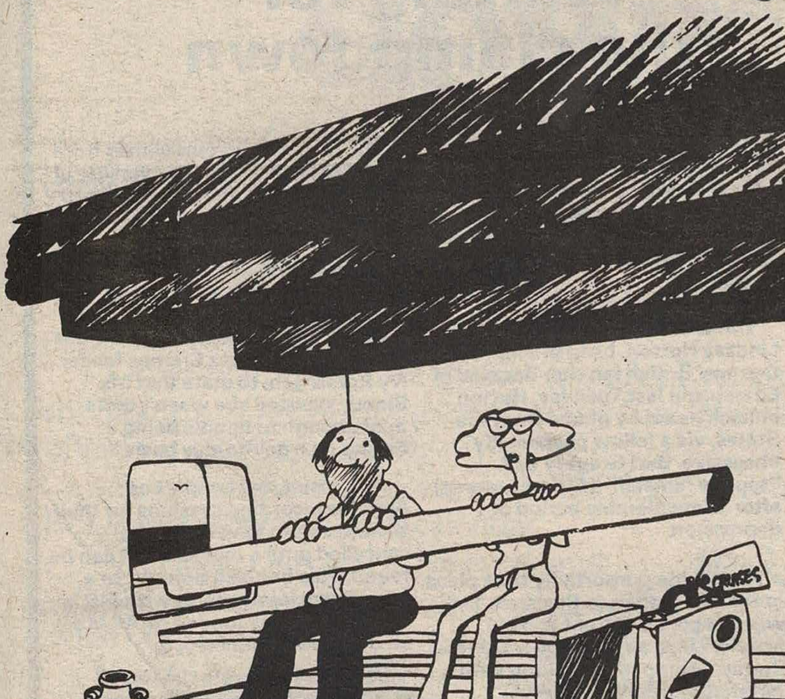
KIM PHILBY

Thrills!

**Lowry** — **Not Only Rock and Roll**


A WORD FROM THE 'AUTHOR'...
OWING TO THE FACT THAT THESE STRIPS ARE OFTEN DRAWN THREE OR FOUR WEEKS BEFORE THEY APPEAR IN PRINT AND THAT THE POSTAL SERVICE BETWEEN MY IDYLLIC SOUTH MEDITERRANEAN ISLAND HOME AND THE 'OLD COUNTRY' IS ERRATIC, THEIR MOOD OF SUNNY OPTIMISM MAY OCCASSIONALLY SEEM AT ODDS WITH THE PREVAILING ZEITGEIST- OR VICE VERSA- BEAR IN MIND THE CYCLICAL NATURE OF ALL THINGS- IF THEY'RE NOT RELEVANT NOW, THEY WILL BE.. OR HAVE BEEN. OR... OH SHIT..
SPARE A WORD OF ABUSE GUV'
ALL MY OWN WORK!
AW, STUFF IT! I'M NOT SITTING INSIDE ME HOME MADE FALL-OUT SHELTER SINGING OLD BOB DYLAN SONGS FOR THE REST OF MY LIFE AND LIVING ON DRIED RAISINS AND BOVRIL..
TEA'S READY, DEAR..
ANTI-FALLOUT CUSHIONS
NO MATTER WHAT HAPPENS THERE'LL ALWAYS BE SOME SUPERCILIOUS BASTARD AROUND TO MAKE YOU FEEL LIKE A PIECE OF CRUSTED DOGSHIT— "AS AMERICA PREPARES FOR WAR WE JETTED IN OUR ACE REPORTER TO LIG ABOUT IN NEW YORK GETTING LEGLESS AND PICKING UP ON THE VIBES IN THE CLUBS THAT THE MISSILES WILL SOON BE RAINING DOWN ON.."
END OF THE WORLD
AWOPBOPALOOBOPALOPBAMBOOM! — DISCUSS IN NOT MORE THAN 500 WORDS.
KERRAPPP!! I'M GOING TO GET OFF MY KNEES AND START LIVING ON MY OWN TERMS. NOT THOSE OF BLOODY POPSTARS OR POLITICIANS. WHAT THE HELL WAS 'CASH FROM CHAOS' APART FROM A PERFECT DEFINITION OF THE FREE ENTERPRISE SYSTEM IT WAS SUPPOSED TO BE RIPPING OFF?!!
IT'S ALL BALONEY! I'M NOT GETTING FOOLED AGAIN- I'M GOING TO FACE NINETEEN EIGHTY FOUR WITH SOME OLD JOKES, A FEW HUNDRED BEERS, A COPY OF THE SUN SESSIONS AND A QUIET SPIRIT...
OH YESUS!! WHAT'S THIS?? THE FOUR HORSE- -MEN OF THE APOCALYPSE!!
THUNDER
GALLOP!!
THE FOUR HORSEMEN OF THE APOCALYPSE?!!!*
NO! IT'S THE NEXT BIG "THING"— EQUESTRIAN ROCK!!! JOHN, PAUL, GEORGE AND ROGER, FOUR YOUNG MEN WITH THEIR BRAINS IN THEIR ARSES AND THEIR EYES ON THE MAIN CHANCE GALLOPING ABOUT LOOKING ABSOLUTE PRICKS!!!
HEY! THAT'S ERRM.. ERR... ..BLOODY STUPID!! YOU'RE NOT HAVING A HORSE IN THIS HOUSE!!!
ERR.. SHE'S GOING AGAIN
RIDE YOUR PONY
NEIGH! NOT AGAIN..

Don't you deserve a decent holiday?



If you want to put something away for a sunny day, why not open a deposit account at the Midland? We'll show you the easy way to save and earn a good interest rate at the same time.

At any rate, before you go away to play, pop into your nearest branch for full details and get your money working with us.

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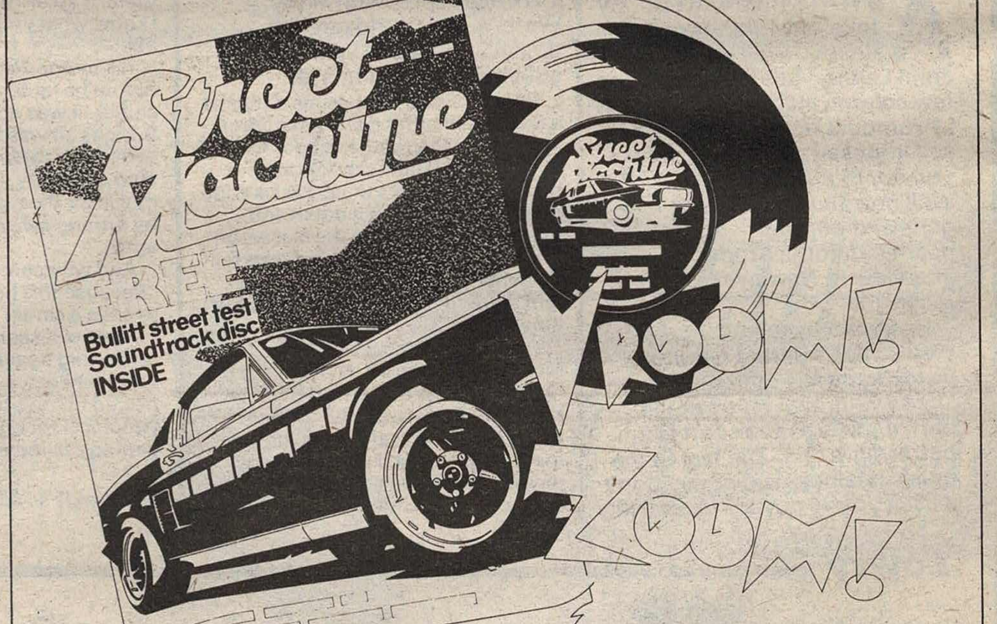


OUR NOISIEST, MOST COLOURFUL ISSUE TO DATE.

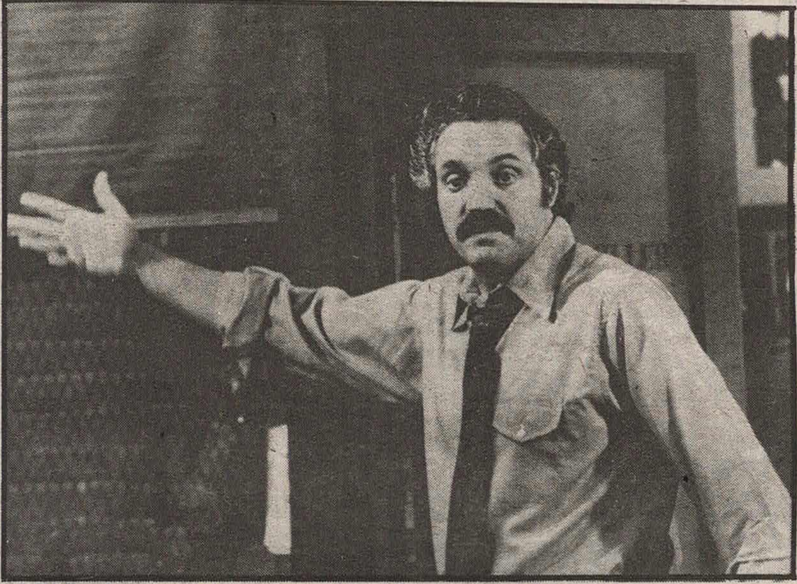
Street Machine sounds off this month with a feature and FREE recording of a 289 cu. in. Mustang 'Bullitt' track test. We take the Wild Ride V8 Ford Pop out on trial. Show you a superb chopped Humber Sceptre in our centre spread. Take in the Indianapolis Street Machine Nationals. And still find space for news, queries, cruises and events in over 100 colourful pages of the street scene.

STREET MACHINE—WHERE THE CARS STAR.

OCTOBER ISSUE OUT NOW. ONLY 60P

With a FREE Flexidisc recording of the 289 cu. in. Mustang 'Bullitt' track test.

## DANGEROUS



*PC Miller disputes the current state of Anglo versus American humour.*

# MILLER'S HIGH LIFE

## ITV Barney about what's funny . . .

BARNEY MILLER is back!

This information may not start too many pulses sprinting. *BM* is another TV treat preordained to an erratic life of marginal time spots — in its case, somewhere near the midnight hour. Which does make for a nice Welcome Home from the pub — a drunk's cult? — but also makes it look like it's been disowned by ITV as a bum buy off the States. Could be that it's being hushed up, of course. . .

*Barney Miller* fits more good laughs and craft into 25 minutes than an entire week of British Broadcasting humour — present company accepted. The peculiar current bias towards brass band catastrophes notwithstanding, our national situation comedy is a consistently smutty and deplorably dull, retrodden and shoddy mesh of crimson blushes, closet brides and closed curtains: 'sex' is not so much a dirty word as a line of worn connotations. Most scripts view like wage packets made up in dialogue.

*Barney Miller* is a USA export. It has a peer group on its heels: *Taxi* has a softer touch but often comes up very classy (see the recent taxi driver vs. mugger sketch?), whilst *Rhoda* drives on the Neil Simon side of the kerb (subtle but ready to slapstick apart) and the indefatigable *Lou Grant,* although not strictly situation *comedy,* often is — by virtue of its crafted and crafty characterisations. One is tempted to ditch one's socialist principles and say that what characterizes the British lump in relation to the latter examples is an essential laziness and lack of care — a bad job done badly.

It's not as though something like *Barney Miller* is a big budget job: in episodes so far no one's moved off the one shabby set. They don't need to: great comedy exploits all the possibilities inherent in a scene, develops them, strings them along, sews them together. *Barney Miller* is Captain Barney Miller, head of an office full of New York detectives — so we stick in their office and deal with the everyday workload: the mundane, the kooky, the kinky and even the political. This being New York, the believable is as odd as the unbelievable.

Take last week's episode, where the jokes circulated around a kid who'd built an atomic bomb for his master's thesis (was he a terrorist nut? would he use it?) and the elderly Mr Kruger who'd decided to get frozen for a hundred years instead of hanging around to die (was it a scientific con? would Mrs Kruger stop him?). From the stories more and more characters, quirks, one-liners and levels get established.

There's straightforward crisp characterisation: Mrs Kruger — "I can't drink coffee. I got a gall bladder I wouldn't wish on Marshall Tito." Or the police bomb disposal expert called in to look at the atomic device: "I think it's probably some kinda stereo. . . or one of those ham radios that lets you get Mexico, Europe, New Jersey."

The different aspects get bundled together and tidily torn apart again before the 25 minutes is up. Tonight, the atomic scientist (a Strangelove type who keeps Freudian-slipping back to the Homeland) argues with the flesh-freezer and despairs as the young whizz-kid rejects a job in bomb construction — "It's the chance of a lifetime." "Maybe he's giving us one." Boom boom.

*Barney Miller* has a human touch and works hard for its audience. It isn't satire and it isn't situation comedy: it's both, and it's hip. If it were British, the nuclear warhead would've given way to the nuclear family — Dad's a retired milkman, the son's a flasher, the daughter's courting a tubby tuba player and bum's probably the word.

IAN PENMAN

*Nina Hagen, far right.*

# HAGEN SCHLOCKEN

STAKING her claim in the race to be the 'new Dietrich', a volatile Nina Hagen has made her German film debut in *Portrait of a Woman Drinker*. Nina's flick concerns a woman who gets to Berlin to drink herself to death, but the chanteuse herself plays a smaller part — a singer the woman of the title meets on the way to oblivion. *Portrait* is one of 13 new movies showcased during this week's German film selection at the National Film Theatre. Another of these, *Gibbi, West Germany,* stars Nina's actress-mother Eva-Marie.

F W MURNAU

The New Single Available now on Original Records ABO 2

# ARCHIVE FUN

***EAT YOUR HEART OUT, MODE-ETTES OF TODAY!*** *The Ronettes in a predatory pose, a mood piece from Rockin', Rollin', & Rappin, a compilation from "the pages of Goldmine Magazine, The Record Collector's Marketplace", edited by one Wayne Jones. It's a Yank archaeology job hailing from Michigan (Goldmine Press, Box 187, Fraser, MI USA 48026, $4.95), and its Ed — born in the same town as Gene Pitney — has collated interviews and pix of subjects ranging from Bo Diddley and Gary 'US' Bonds to The Angels and Bobby Rydell.*

## "I WASN'T EVEN A HOUSEWIFE"

# Ronnie Spector's True Confessions

SHE WAS supposed to be promoting her album but Ronnie Spector's first solo album isn't the kind of thing that's about to stop the world or change the fortunes of rock & roll.

Seventeen years after 'Be My Baby', Ronnie Spector is still an attractive woman who also loves to talk. Since I had given up on the album, conversation kept straying back to her life, times and six-year marriage to Phil Spector. I'm enthralled. What me and my tape recorder hear is pure soap opera.

Phil is, of course, one of rock & roll's non-performing legends — the first producer to actually over-shadow the artists he produced. His eccentricities are legendary, but despite stories of weirdness, ego and tantrums, he was almost singlehandedly responsible for dragging the primitive pop single of the '50s into the new deluxe era of the '60s and '70s. Today, his influence is heard in the work of just about everyone, Chrissie Hynde to Dave Edmunds.

According to Ronnie he was also hell on wheels as a husband. The couple started out as a rock & roll fairy tale. She had been struggling in a going-nowhere trio with her sister Estelle and cousin Nedra Talley. When Spector discovered them they were singing with Joey Dee at the Peppermint Lounge, doing backup for Del Shannon and Bobby Rydell — even travelling with something called Clay Cole's Twist-A-Rama.

It was a magical romance. Spector turned the trio into the fabulous Ronettes with Ronnie as stunning lead singer. They toured with The Rolling Stones, The Yardbirds, The Beatles. Ronnie dated John Lennon; Phil got jealous.

*Ronnie Spector today, still awaiting her second coming.*
*Pic: Joe Stevens*

"Everyone thinks I was on the Beatles tour of America. I wasn't. As a matter of fact, that was the point when Phil said 'you marry me and you don't go on that tour'. I'd gone out with Lennon and he knew. He said, 'If you go on that tour, we don't get married'. A lookalike was used as my replacement, and the Beatles were very uptight about it."

Wedding bells finally rang in '68. "As a wedding present, Phil bought me a 23-room mansion in Beverly Hills . . . then he kept me in seclusion. He wouldn't let me return to my career, tour — even listen to rock records."

While her records became part of rock history, Ronnie Spector was a captive in a luxurious prison of uselessness and boredom. Lights were perpetually dim and the air conditioner was set so low that the inside of the mansion was a veritable refrigerator.

"I wasn't even a housewife. I didn't cook, I didn't empty the ashtrays. After four years I was going stir-crazy. It was like being royalty. I was locked in, literally locked in. I sat around all day with nothing to do.

"It was a sort of Beauty and the Beast story. I was the beauty, he was the beast. Phil never believed he was handsome. He thought he was short, he was over-weight, he worried about his hair."

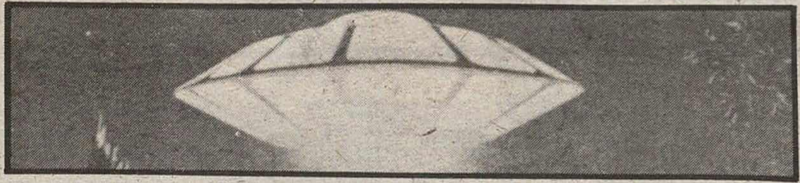
Spector's insecurity manifested itself in a somewhat more sinister way than just keeping Ronnie in an isolation normally reserved for the wives of sheiks. According to Ronnie, he also went to extreme lengths to convince her that she had no voice and no talent.

"There were all those people he'd been recording before our marriage; The Checkmates, the Righteous Brothers, Ike and Tina Turner, but I wasn't anything except married to my husband. I assumed that I didn't have a voice any longer because if I did, my own husband — my writer and producer — would be doing something. Phil was always telling me that I was nothing, that it was his production and his writing that made me and that, without him, I wouldn't make it again."

Ronnie Spector escaped with a divorce in '74. So far she has yet to do anything serious to prove Spector wrong in his outbursts (or perhaps to prove that negative brainwashing doesn't work). In '76 there was a brief flash with Southside Johnny, but for too many years it was a matter of working with producers either trying to get her into bed or haunted by the spectre of Spector.

Today there is 'Siren' which will probably do little to enhance her career or find her a place in a world that has come a long way from 'Baby I Love You'. At least, however, she is her own woman — and her soap opera is a brief relief from all those imaginary people in Texas.

MICK FARREN



# The Martians Are Coming (maybe)

GUTTED SHE may be but ole Ally Pally will later this month play host to Son of Mind, Body, Vitamins and Gurus in which the lighter more frolicsome aspects of The Irrational will have their two days (September 27, 28).

Called The Psychics and Mystics Fayre, it is the second so-named event staged by New Age whizzkid Graham Wilson who has already presented no less than eight other-wordly exhibitions both here and in the U.S. since he began entrepreneuring in 1977.

Business, reports Wilson, is fine to satisfactory and all outstanding US debts cleared despite an earlier attempt at avoidance *(NME June 28)*.

There was some tittering in the local media when, having announced the dates and venue of the Mystics Fayre, the Ally Pally burnt down. "Due to unforeseen circumstances. . ." one wag opened his piece.

Wilson and Co., however, have the last guffaw since the Fayre's specific locale is the "attractive" Palm Court, a corner of the Palace only moderately scarred by the catastrophe and now almost completely facelifted.

One of the weekend's more superficial stunts will be a public attempt to solve the Palace's double fire mystery with US psychic detective Gail Fergusson leading several lesser-known British practitioners.

(The Palace, it will be recalled by older readers, was first gutted 107 years ago, just 14 days after the inaugural opening).

Why, who and how is still a mystery in both cases. Legend has it that the fires result from a gypsy curse placed after a Romany camp was uprooted to make way for the coming edifice. A more mundane explanation of the recent blaze blames fag ash flicked onto a heap of garbage which subsequently set the house organ ablaze.

The Fayre also offers the opportunity to meet leading astrologers, palmists, clairvoyants and UFOlogists. And especially the amazing Rex Dutta, tropical fish salesman and space watcher. Rex will be leading flying saucer-sighting expeditions atop Ally Pally hill from 3pm both Saturday and Sunday. Weather permitting.

More New Age gossip has it that everything in the Findhorn Garden is far from hunky-dory. The Aberdeen press reveals that the famous Moray, Firth spiritual community is now deep in debt and both founders are currently absent.

Ex-army officer Peter Caddy, has not been seen since the end of last year when he left to attend an international congress in the U.S. He is presently reported living in Hawaii with a 47 year-old American divorcee called Shari Secot. Mrs Eileen Caddy is about to depart for a Canadian holiday. She reports that the "voice within" has advised her against divorce.

A Findhorn circular states that during the first half of '79 the overall debt rose by £63,000. During the early half of 1980 it uplifted a further £19,000.

The Community initially achieved its fame by growing freakishly large vegetables on apparently barren sand beds. Recently it has concerned itself with "growing people".

ANDREW TYLER

# Are We Not Beasts?

IF YOU hate what beauty aid firms like Revlon do to the eyes of rabbits (pour substances into them to see at which point they suffer damage or go blind) then you might care to bang a gong alongside Animal Aid members who next week plan a major demonstration outside the company's Brook Street, London offices. Date: September 30, 11 am to 3 pm.

This, along with other animal, planet and nuclear news is contained in issue seven of *The Beast* , "the magazine that bites back".

Most rivetting in issue seven is the first-time confession by Paul Watson, a Canadian seaman turned Sioux warrior, that it was his crew who were responsible for the blowing-up of two Spanish whaling ships.

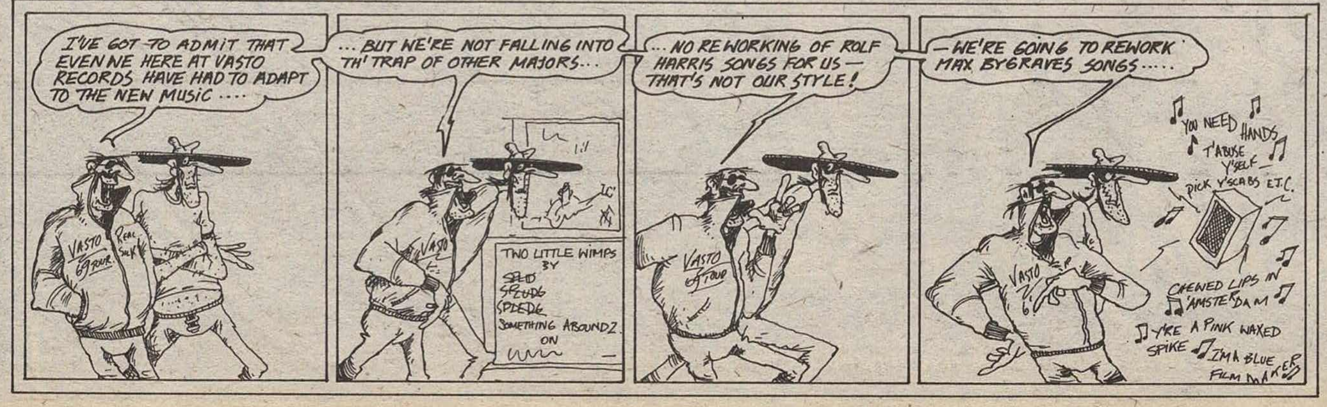
Watson next plans to ski across Antarctica to publicise the plight of the area's wildlife, and Jon Voigt is so taken with the loony activist he wants to play him in a future movie. Watson states that what he's doing now will "look tame compared to future eco-actions in five to ten years."

*The Beast* is available for 60p at discriminating news outlets or by subscription (UK £3.20, foreign £4.00) from 2 Blenheim Crescent, London W11.

DR MOREAU

## The Lone Groover

**Tony Benyon**



I'VE GOT TO ADMIT THAT EVEN WE HERE AT VASTO RECORDS HAVE HAD TO ADAPT TO THE NEW MUSIC ....
VASTO 69 TOUR
REAL SILK
... BUT WE'RE NOT FALLING INTO TH' TRAP OF OTHER MAJORS...
TWO LITTLE WIMPS BY SPLID SPLUDG SPLEDG SOMETHING ABOUNDZ ON
... NO REWORKING OF ROLF HARRIS SONGS FOR US — THAT'S NOT OUR STYLE!
VASTO TOUR
— WE'RE GOING TO REWORK MAX BYGRAVES SONGS.....
YOU NEED HANDS T'ABUSE Y'SELF PICK Y'SCABS E.T.C.
CHEWED LIPS IN 'AMSTERDAM
Y'RE A PINK WAXED SPIKE
I'M A BLUE FILM MAKER
VASTO

THE CAMDEN COWBOYS RIDE AGAIN

ABSOLUTELY
MADNESS

THE NEW ALBUM FROM MADNESS OUT NOW ON STIFF RECORDS SEEZ 29 . NOTE: CASSETTE NO MORE THAN £3.99 IN ANY SHOP IN THE U.K.

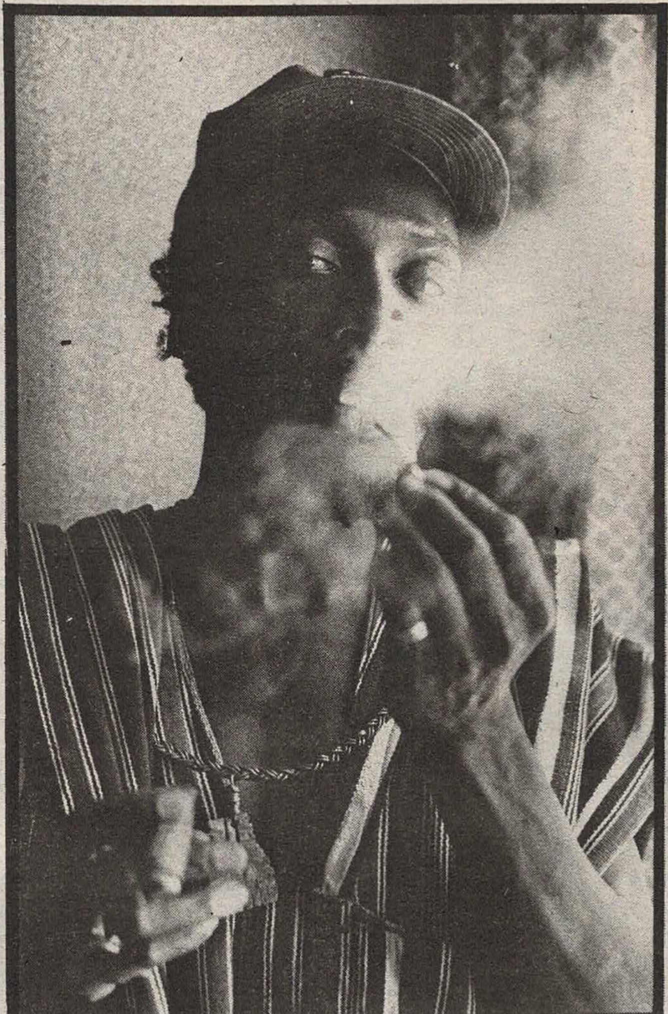
**VETERAN JAMAICAN singer Jimmy Cliff finally achieved international status for his leading role in the seminal reggae film *The Harder They Come* in the early '70s. Prior to this he had already made his mark in Britain and Europe as one of the only Jamaican singers to accomplish some measure of prowess outside of sectarian West Indian circles.**

Born James Chambers in Jamaica in 1948, he began his career as a ska singer in the early '60s, making records for a number of producers, most notably the late Leslie Kong. On a government-sponsored tour of the US in the company of Byron Lee and the Dragonairies at the time of the short-lived ska craze towards the middle of the decade, he was approached by Chris Blackwell. This led to a contract with Island Records and settlement in England.

Having established a strong club following in this country, Jimmy Cliff's first recording breakthrough came in 1968 when he won the Brazilian Song Festival with a self-penned composition, 'Waterfall'. A year later he scored worldwide with the reggae singalong 'Wonderful World Beautiful People', also his biggest UK hit, and had European success with its follow-up 'Vietnam'. A year later Cat Stevens' 'Wild World' gave the singer another UK top ten chart record. It was to prove his last to date.

Since this time, and following the impact of *The Harder They Come,* Jimmy Cliff has been associated with two record companies, EMI and, presently, WEA. He has made a number of albums, and although he hardly seems relevant to today's reggae scene, still plays worldwide to packed audiences, especially in what he terms "the so-called Third World countries".

The following exchange took place in a Mayfair room in July. This is another cycle:



Being the transcript of an interview between **Jimmy Cliff** and **Penny Reel**

# A LION OUT THERE

**WAS 'I'M SORRY' your first record?**

No, there was one before that called 'Daisy Got Me Crazy'.

**Count Boysie.**

Count Boysie.

**Who's Count Boysie?**

Count Boysie's one of the record producers in that time. At that time you have Duke Reid, Coxsone . . .

**I never see any other records by Boysie.**

He wasn't big. The big ones were like Duke Reid, Coxsone, Edwards, but he had one big hit in Jamaica, which was a song called 'Babylon Downfall'.

**By?**

No, I don't remember the name of the singers, but that was his production. That was his only claim to fame as a producer.

**As well of course as being the first man to record Jimmy Cliff. Did 'Daisy Got Me Crazy' not do anything then?**

I don't think it was even released as a street record. It was probably just you have it as a sound system set, a slate. Only that. I don't think it was ever released further.

**'I'm Sorry' *was* released, in England at least.**

Yeah. It was released in Jamaica as well, because it was another sound system producer I did that for. Cavaliers.

**Who was the Cavaliers Combo, credited as playing on it?**

Cavaliers Combo is, you know, they all use the same musicians really.

**So it was Tommy McCook, Roland Alphanso . . .**

Drumbago. Right. So him one just call that for his own little runnings.

**'Hurricane Hattie'. Was there a hurricane of that name?**

Yes. It was a disastrous hurricane.

**Did it hit Jamaica?**

No. It hit Belize — British Honduras — it's called Belize now. Crippled the whole place.

**What did you mean in the lyric when you said: *"I'm gonna be like Hurricane Hattie"*?**

As dangerous as that! *(Chuckles.)*

**Who supplied the great harmonica solo? Was it Roy Richards perhaps?**

No, that was Charlie Oganeara. He was like the noted harmonica player in Jamaica. Most of the things you hear are him. Roy Richards was more for concerts, shows and things. He did his own songs, but he never really was a session man then. Charlie Oganeara was a session man.

**Was 'Hurricane Hattie' the first record you did for Leslie Kong?**

No. I did . . . The first session I did for Leslie Kong was a song called 'Dearest Beverley', and another, 'Make It Up', but 'Dearest Beverley' now was never released until 'Hurricane Hattie' was released, like it was on the back of that. 'Make It Up' was released on the back of something else again.

What it was, the first session I did for Leslie Kong, I didn't think it was strong enough to go out at the time, so we did another session with 'Hurricane Hattie' and got that strong single.

**I hear a story that you wrote 'Dearest Beverley' for Leslie Kong because you see the name of his shop as Beverley's. Is that true, or did you write it for a girl?**

I had the song. It was just one of them times I was er . . . It was just an inspiration, not from any particular person. I was just working and this song came. When I used to live at Spanish Town, that time. And I was passing this place, this night, Beverley's place. Trying all the other producers and they don't give you a break. They give you a break, but they want it in their kind of ways, and I couldn't bow to anything.

**You tried Coxsone and Reid?**

Yep.

**But you didn't want to know?**

No. I mean I couldn't take them system there. It was the way I grew up. I'm a countryman really, and I grew up with a different kind of attitude than a city man. More like a city man know how to wheel and deal, and he know a trick quicker than a countryman, but a countryman now, him come straightforward. You want me or you don't want me. Yes or no. And him gone, or him stay. That was my approach to them, and then I couldn't take the hanging around and all that kind of thing.

So this chap says this Chinee man has a record shop named Beverley's. Now if somebody go into him with a song named 'Beverley', he must at least listen. So I had the song. I had the song before, it wasn't inspired by any of that. It was just like a cosmic . . .

**Was it you that introduced Derrick Morgan to Leslie Kong?**

Yes.

**And it was he who brought Bunny Lee into the business?**

Yes, I think Derrick Morgan bring Bunny into the business. You see Bunny now, Bunny was a brother who used to hang out, him and Derrick and me. That was after I knew Derrick, 'cause Derrick was one of the Jamaican singers who inspired me when I was going to school. He had a song called *"hey you fat man, leave my girl alone."* 'Fat Man'. He did it for Duke Reid, but I was still going to school then, in Somerton. He and Prince Buster and Monty Morris I say are people who inspired me.

Anyway, I had known Derrick before then, I had met him somehow through Buster runnings and Monty runnings and them people. Bwoy, I just show Leslie Kong I could get Derrick Morgan and I could get Monty Morris, both of them to record for him.

**Derrick Morgan in fact went on to do a lot of work for Leslie Kong, as much as you, more than you even.**

More than I did.

**'One Eye Jacks'. Who were you singing about?**

Well now, who was that? I tell you now. One day I were round at the back of the rehearsal room of Leslie Kong. So I was rehearsing. So I like say come in and a man him say: "Cho, you can't make it man, you wash up", and them kin' o' reasoning them. Said time I just write the tune now to say I know what you're thinking I'm only here for a while. That was after 'Hurricane Hattie', and like I put out about two other songs and they don't even make hit. So, you know, it was like . . . I don't even remember the guy's name now, but it wasn't anyone in particular in the record business.

**Where did you take the idea from? Was there a horse as well called One Eye Jack?**

No. It was at the time we saw the runnings as race. There wasn't a horse called One Eye Jack, but there was a film called *One Eye Jack.*

**Marlon Brando.**

Right. The idea for that song came from the title of that film. It was a film that we love, everybody was like saying, that was a word on everybody's mouth, but you could put it whatever way you want to put it. If you want to call a man a one eyed Jack in a negative sense or in a positive sense. I just see him in a positive sense, 'cause you have two eyes and see with one vision, but it look like him was looking through one eye when him see I, to say I make two record and them never hit big like the first one. Him see I through one eye because he never see the other part of what I do. So that is why I call him one eye Jacks.

**THEN YOU MADE 'King Of Kings'. Was that about Selassie I?**

Well now, 'Kings Of Kings' now was about man, and mainly black man. Now we know His Majesty as coming down from the lineage of David and Solomon to sit up on the throne today. At that time I didn't have that knowledge.

You see, there was a saying in Jamaica that you have to be a lion out there to survive. It was the idea of the jungle law when I check it out now. But the saying at the time, the phrase was you have to be a lion out there fe survive. So I show you so now, everybody is say them is that, and them say them is that, and them say them is that, and them have their reasons why them say that is that. But I, a lion right now, King Of Kings.

Now, sometimes when you get songs you don't really know where the inspiration come from. Is later now. I had Rasta before I leave Somerton to Kingston, but I didn't know the depth or the knowledge of His Majesty. The most thing I know is that . . .love, and Ethiopia, and His Majesty through David come down on that. So them was the only thing I know, that was the heights of my consciousness of Rasta at the time. So it wasn't really to do with that.

**Buster at the same time made a song called 'The Lion Roars' in which he seemed to say that lion, you say that you're the king, but the lion can't even . . .**

Says: *"It's a lie because lions can't speak."* Right.

**Right. You didn't get inspiration from that?**

No. Buster made it after 'King Of Kings'. The war at the time was this, was . . .

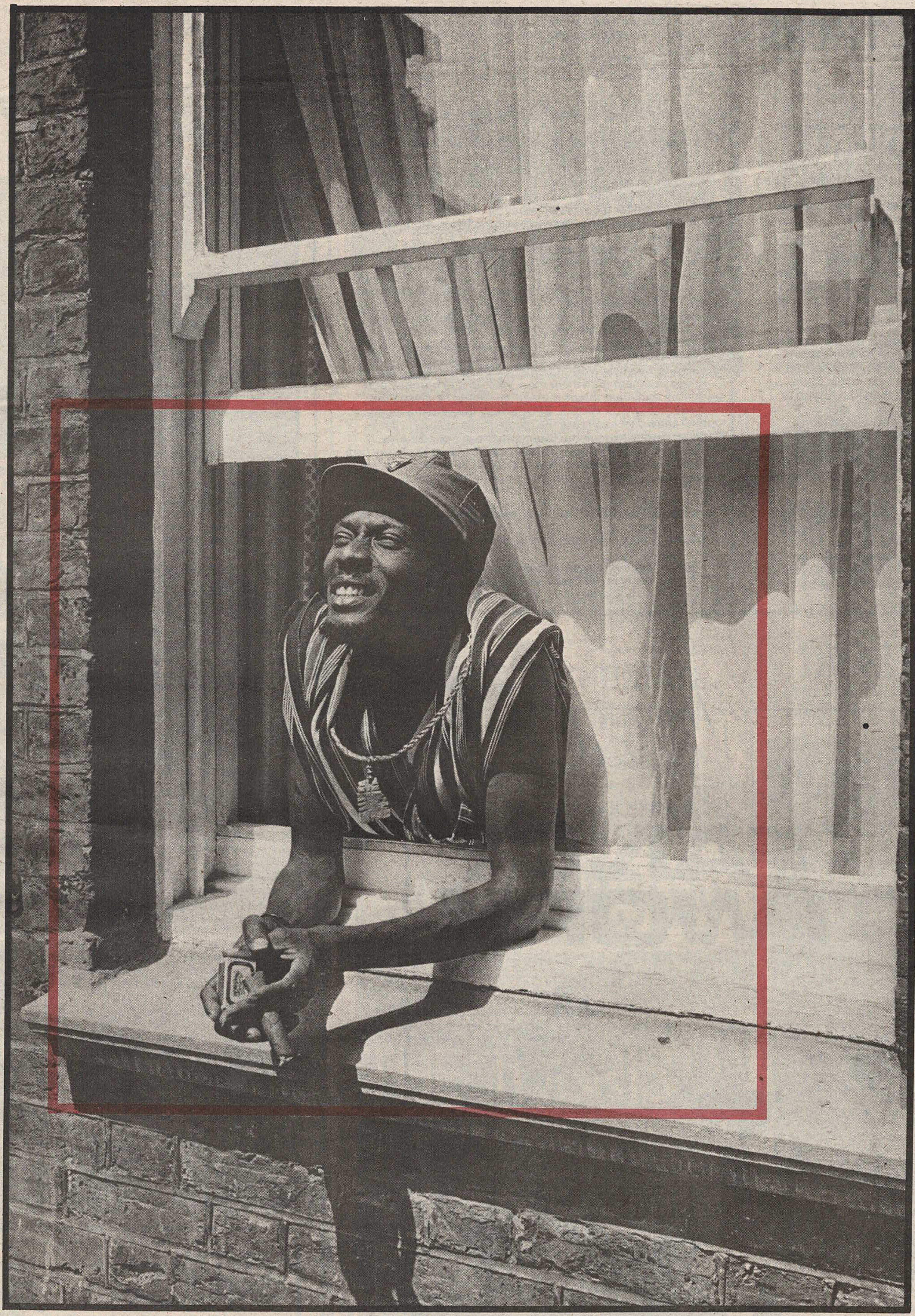
**Between Dodd and Buster and . . .**

And Leslie Kong. Buster's war was really only an economic war. In that he say like I and Derrick Morgan singing for Leslie Kong, you only putting money in the Chinee man pocket when the black man need the money more. So him sing that about the song, him say it's a lie 'cause lion can't speak.

But now, he know better than that, it was symbolic. You know that the black man is symbolised by the lion, or the righteous man then. We don't put any colour on it. He's symbolised by the lion. 'Cause him have to stand up amongst all foolish and everybody else who go on them way. But the lion, a love him a deal with still.

**Bob Marley says the black man is the sheep.**

Yes. Lamb and lion. You see the lamb and the lion. Him have two characters you know. His humble side. White people can't understand how black people are forebearing and stand up to so much foolishness. That is his sheep side.



With pictures by **Jean Bernard Sohiez**

But now, him say him came as a lamb to the slaughter, but now him coming as a conquering lion.

**And what do you say the white man is?**

Well you see, when once white man a deal with righteousness, colour don't go pon it any more. You see. 'Cause God is neither race, creed or colour.

**What inspired you to write 'Miss Jamaica'? Was it because the Miss Jamaica of that year won the Miss World title?**

No, it wasn't really that. My environment was what inspired me. Is Ackee Walk I used to live you know. Where they call Back-O-Wall. Well, it was Back-O-Wall then, in the deepest part of where they call Back-O-Wall. Now they call it Tivoli Gardens. That's where I used to live, that environment, and you have to see your woman as the Miss Jamaica you know. I don't see the Miss Jamaica what they put up there, I see my woman as the Miss Jamaica. I say, although you might not have such a fabulous shape to suit the rest of the world, but you suit I, and that's all I want to know. I don't need nothing more than my Miss Jamaica.

**Did you use to move with people like Bur O Boy, Two Gun Keith, Rhygin?**

Rhygin was before I. Rhygin was before my time.

**Rhygin was whom you played the part of in *The Harder They Come,* was it?**

Yes. So I grew as a youth hearing 'bout Rhygin. As a little youth now I hear about Rhygin as a bad man. But Bur O Boys and them guys, you know them really never in a Back-O-Wall.

**I thought Back-O-Wall was where most of the rude boys . . .**

Yeah, a lot of rude boys was Back-O-Wall, but Bur O Boys and them man there come after. Because they broke down Back-O-Wall and start to put up Concrete Jungle down there. I don't remember the exact times, in the '60s though. Guns and them things never start come to Jamaica until 1967, them times there. So you never really have . . . but you have man who them say fight the system, but them don't really violent men, because when you deal with these men and talk to them you see that they heartically these are human beings. But is the system force them in a them kind of way there.

You can't say Rhygin was guilty of anything, you know. Him was really an innocent youth trying to make it and the system just beat him down.

**Did you use to run with badness?**

With wha', gangs? Yea, I run around with gangs, but through I man was a youth 'mongst them now where I man see the love in a deh them did love I man. Through I man was a lickle youth, and anytime I come around them I always have some positive reasoning withal stop man doing things. So I understand the psychology of what makes them do what them do. I wasn't personally a bad man, because if I was a bad man I would be the *baddest* man. But I moved with them. So I understand the psychology of the runnings with them.

**'The Prodigal'. Is that about yourself? Did you in fact leave home?**

Yeah, that was after I leave Somerton. Somerton is in St James, about 12 miles from Montego Bay. That's where I presently live, and that's where I was born. They call it Somerton, they take off the good, but the reality when I check it now, it's really the Good Samaritan. Every name that they give to a place is to something that inspired the name. You have places in Jamaica called Goodwill and Hopewell. I know the name them was really dealing with was the Good Samaritan, but they just call it Somerton.

However, when I left there and went to Kingston my father really wanted me to be a scholar.But is music I want to do. Seen? Like when I start the music now him say, well deal with that if it's that you a deal with, but you de pon your own.

☐ **The sort of music you started doing around the time of 'Give And Take' (1967), what made you go in that direction?**

Well my mission to England at that time, my mission was to establish something. Now to establish that something I had to go into different areas which I didn't even conscious of. When I came to England, ska music, you couldn't get work in the clubs singing ska music; so you have to live. I'm an artist so I'm gonna perform whatever there is. So you know, put in a little ska in the t'ing, and then I sing what the kids was tune into at the time, and them was tune into American R&B. So that was the reason for that type of song, and I was doing like half and half, half of that and half of ska music at that time.

**What was your relationship with Island like?**

Y'see, Island's attitude was that Jamaican music was just a stabiliser for the company. It wasn't really what they have any intention of pushing, it's a stabiliser. It's a music that has a sure market. Whenever it comes from Jamaica it has a sure market, because the people . . .

**Even if it's only a thousand or so copies.**

Right. So when I was with Island Records, you was just all

☐ *Continues over*

# A LION OUT THERE

☐ *From previous page*

about around the place, and you bring in some music, nothing more than that. I don't know if it was vision, lack of vision, or what.

**So Chris Blackwell at that time was not interested in promoting Jamaican music?**

I can't say that, 'cause I didn't see him doing anything. The records were selling. I mean like 'Wonderful World' was just a good song. But there was no promotion or anything, they just put it out and it sell.

**The big man who ran the record industry in *The Harder They Come,* Hilton he was named in the film, was he based on Khouri?**

It could be. It could be. You see, you had three dominant people in the record business in Jamaica. To take it out of the hands of say like Duke Reid and Coxsone and them, you had Chris Blackwell, Ken Khouri and Byron Lee. They was the main three people in the business at that time, so it could have been any one of them.

**A mixture of all of them?**

Yeah. To how I know the runnings as an artist at that time, they all have their different personalities and different approach, but basically the same. One might pay a little more, because the street talk at the time was that Chris Blackwell would pay you a little more than Ken Khouri or Byron Lee.

Even now that is going on. When you come to the consciousness of royalties, you know what I mean? A lot of people still blind to those things, they don't know anything about it. So you make a song and man gi' you ten pound or five pound or whatever, and that's it. What you don't know won't hurt you. *(Short laugh.)* But that's not true.

**On 'No Woman No Cry' which you recorded, you said: *"I remember when we used to sit in a government yard in Boy's Town."* Where's that?**

Well, Boy's Town is more my area than Trench Town. Boy's Town is just, well not quite the same area but near, if you go down Second Street, Third Street now, that was more where I used to hang out than further up. I used to leave now from Denham Town and go right up. So you have people like Stranger Cole, Ken Boothe, Joe Higgs. You know that area there?

**I've never been to Jamaica. You just mentioned Joe Higgs, you made some records with him recently. How do you rate him?**

Joe Higgs is a great, great artist. I don't know. Sound, him have such a good concept of sound and arrangement. Bwoy him great. It's just . . . I don't know, I don't know. Him probably even be like Professor Longhair within the blues thing. Professor Longhair, them man there. You have certain man who exert a great influence but never really make it themselves. The part about it that I don't like is that those people don't get the recognition that they should. They are not credited for the work that they have done.

**Give me examples. For what has Joe Higgs not been credited?**

Well, I don't think they credit Joe enough for his contribution to The Wailers. 'Cause I don't think they really know the part he played.

**It would seem to me that they don't credit anyone of The Wailers but Bob Marley.**

He seems to get the glory, deservedly so because he's talented and his talent has stood out, but you know you're building a house, you can't build a house without a foundation. The house looks beautiful once it's finished, but you must always remember there is a foundation there. Joe Higgs and them man there man, who go into harnony and rhythm and them things there, they should be given their credit. Is Babylon system. Babylon say they are the media, but I know that I and I are the media, 'cause I and I is the direct media through the Creator to the people. So now, is only time will tell when truth will reveal, 'cause that's my firm belief, that truth will win over in the end. A lot of things that has been hidden will come to light, that is my belief.

☐ **HAVE YOU MOVED away from reggae in the last few years?**

Now that depends what a man's concept of reggae is.

**My concept of reggae, at least in this country, because at this time I only really deal with this country, is that of a black youth music that is listened to by them on sound systems in dances, in blues, at parties and the like.**

*Cliff in The Harder They Come*

Well now, that is a part of it I would say. Because it's a feeling, the essence of reggae music is a feeling that has been expressed through the cry of the people. Those black youths in this country can identify with that feeling because it's coming out of the same expression, but they are not the only ones who identify with it. I just go to South Africa, and songs that people have never even known of mine here are songs that are like Bible verses to them in Soweto.

So, it's a feeling, right? We are all individulals, even though we are all the same.

**So you think you have a different part to play now! Maybe you don't even know these names, but singers like Barry Brown, Barrington Levy, this is what the youth in this country, the black youth I mean, are listening to on their sound systems. They wouldn't even play a Jimmy Cliff record.**

The thing is we are all messengers.

**So now you are taking your message to the world, to all people.**

Exactly. That is what I've always . . . I've always been a humanitarian in that view. Within the whole masonic work there, 'cause the singers and players of instruments is doing a masonic job, I man work is the shepherd. The shepherd have two things to do: the shepherd open the gate and see that everyone go through, and then closes it. That has been my work. That has been the history of my work. Some of them consciously, and some unconsciously.

I didn't know say that was what I was coming to England to do, you know. I didn't know when I was making *The Harder They Come* that that is what it would be for the world. I didn't know when I make those records that it would mean so much to them in South Africa. Right now a song from the latest album is whey them students using on them protest things.

So, some of them consciously, but when you get inspiration you have to just hold them and put them out. So that has been my work. I know my part in the mission.

**Do you not feel sad that the youth now growing up are not listening to Jimmy Cliff music?**

What the youths are listening to right now, well maybe I'm not the one they ought to be listening to right now. But I am the one they're to listen to in South America. I'm the one they're to listen to in South Africa. In most of the so-called Third World countries they listen to me. I just have to go where I see my direction is.

I'm not sad about it, I just feel that it is not my time. But I think at the moment where the music is now, it is coming round for me to do more work in England. The music is accepted but the inspiration needs to be lifted now. So I think now is the time for me to come round again. The 1980s.

I mean to come in with consciousness. I man inspire in that, well most people could say everybody's music do that, but when it comes to a certain consciousness to change, on a furtherance, an extension, that is where I come in. So that's what I feel, my time now is the '80s, 'cause the music is accepted as a form of music, a force of music, reggae, which it wasn't. It grew to that point. So the point where it is now is to a next extension.

My last hit in England was in the '70s. 1970 with the Cat Stevens song 'Wide World', but so since the whole decade of the '70s I haven't had a hit record in Europe.

**And yet your influence has been much greater in the '70s, because of *The Harder They Come.* The film seemed to break open so much, at least in this country, I can't speak for the world, maybe America too . . .**

Yes. I can speak for the rest of the world. So I think it's come to the time for another consciousness like that now.

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# GARAGELAND

## Independent Record News by ADRIAN THRILLS

## Tale of a Tiller Boy . . .

**ERIC RANDOM, one of the founder members of The Tiller Boys with Buzzcock Pete Shelley, releases his debut solo album this month on the New Hormones label.**

**'That's What I Like About Me' contains tracks recorded at Cabaret Voltaire's Western Works studio in Sheffield plus a version of 'Call Me' recorded earlier this year at the Lyceum's gig of the century.**

**Random has worked extensively with Vinni Riley of the Durutti Column and joins the guitarist on his forthcoming Factory Benelux single in addition to the solo set.**

**The Random album is budget priced at £2.50 and will be available from New Hormones at 50 Newton Street, Manchester M1 2EA.**

**Eric will be promoting the album by supporting Cabaret Voltaire on their European tour as well as playing with them at The Clarendon in London on the day of the album's release — September 26.**

■ Four Ulster groups — **Control Zone, Casper, The Icons** and **The Accelerators** — are pooling resources to produce a video and, hopefully, an ensuing compilation album of their music.

The four bands, together with a local community group, are to spend the next month filming on stage and in the studio in their home town of Omagh.

Both the video and the prospective album are titled 'Why Did You Do It In The First Place'.

According to Control Zone guitarist Ernie Badness, one of the few men still unaware that the archetypal punk psuedonym usually entails a pun of some sort, "Omagh is the only town left in the north of Ireland still surviving on that old thing called punk rock".

■ **The Androids Of Mu**, a four-piece all-woman band resident in Ladbroke Grove, are releasing their debut album called 'Blood Robots' this month on **Fuck Off Records.**

To promote the album, the Androids are undertaking an October tour of the country, supported by some of Fuck Off's cassette heroes. The album, again budget priced at £2.99, is available through Rough Trade and other alternative distributors.

■ **Fast Product** — the label that released the first Human League, Gang Of Four and Mekons singles — are distributing the second single by Edinburgh band **TV21.**

The triple A-sided single 'Ambition'/'Ticking Away'/'This Is Zero' is on the band's own **Powbeat** label and is produced, like their debut 45 'Playing With Fire', by Troy Tate of Shake.

It is available from Fast or by sending a £1 cheque or postal order to Powbeat Records, Top Flat 36, Millar Crescent, Edinburgh, Scotland.

■ Also out soon is the second single by the **Mystere 5.** Titled 'Never Say Thank You' it is out in the first week of October on **Flicknife** (82 Adelaide Grove, London W12). Also out on the same label at the end of this month is **Red Rage's** 'Total Control'.

■ Three singles on the **Fresh** label are headed by a retrospective 45 by London punk pioneers **Menace,** once responsible for the legendary 'GLC'. The new issue features a previously unreleased version of the band's interpretation of Cliff Richard's 'The Young Ones'. Also out on Fresh this week are **The Dark's** 'Hawaii Five-O Theme' and **Manufactured Romance's** debut single 'Time Of My Life.' All are available from Fresh at 359 Edgeware Road, London W2.

Other singles out this week:

■ **Mike Burdett**: 'Emotion No 4' (**System Records,** 21 Burleigh House, St Charles Square, London).

■ **Bill Gilonis & Tim Hodgkinson**: 'I Do I Do, I Don't I Don't' (**Woof Records.** 51 Rossiter Road, London SW12).

■ **Flat Out**: Four-track EP (£1.25 from 5 Chestnut Court, Abronhill, Cumbernauld, Scotland).

■ **Astronauts**: 'Pranksters In Revolt' (**Bugle Records,** 59 Heath Road, Potters Bar, Herts).

■ **The Jump**: 'Tomorrows Mine' (**Rewind Records,** 20 Great Portland Street, London W1).

■ **Heaven 17**: 'The Tenant' (£1.05 from Flat 3, 12 Oakroyd Terrace, Bradford 8, West Yorks).

■ **Furniture**: 'Shaking Story' (**Paraguay Records,** 3 Queens Walk, Ealing W5).

■ **Bitter Lemmings**: 'Bombing The Russians' (**RPM Records,** 96 Oakmount Road, Chandlers Ford, Southampton).

■ **Soft Cell**: 'Mutant Moments' **(Big Frock Records).**

■ **Pressure Stops**: 'Crash Wanderer' (**Airplay Records,** 72 Brays Mead, Harlow, Essex).

■ **Performing Ferret Band**: 'Brow Beaten' EP (**Dead Hippy,** 19 Westmorland Road, Maidstone, Kent).

■ **Dayshift**: 'Living In The UK'/'Cedric Wazza'/'Yeah Eh Oh Yeah Oh!' (**Wot Records,** 56 Lismore House, Linden Grove, London SE15).

Independent Cassettes:

■ **Russ Bravo And The Jumble Factory**: 'Exploiting The Sponge' (Blank tape and SAE to **Bric A Brac Productions,** 36 Nutley Crescent, Goring, Worthing, Sussex).

■ **New Model Army**: Five-track cassette available for £1.20 from **Aries Enterprises,** 166 New Cross Street, West Bowling, Bradford 5.

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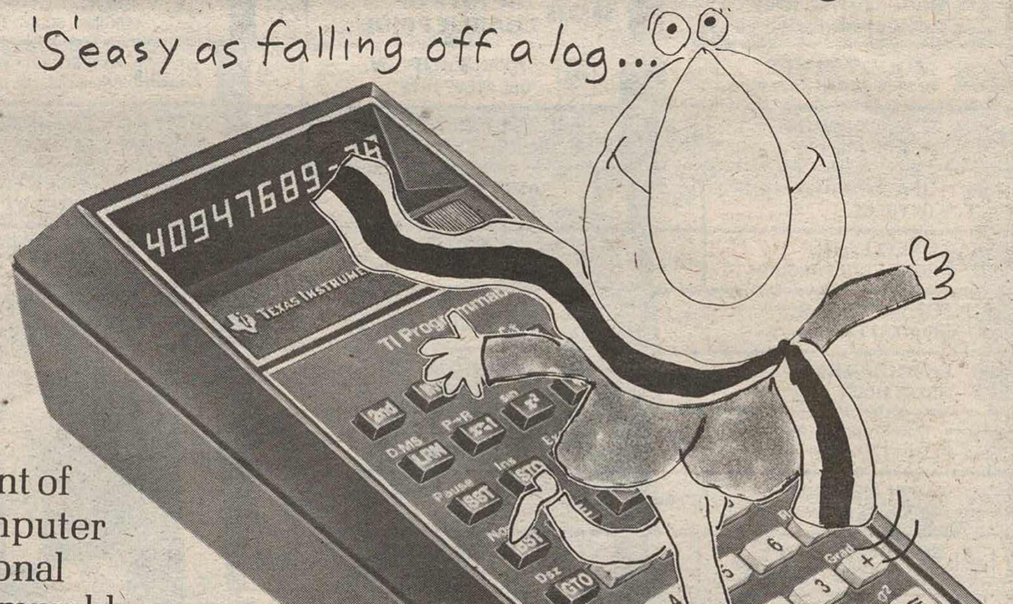

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# SINGLES

## Pulling down the shades: TONY PARSONS

## (I see you got your)
# Brand new preying mantis pillbox haircut

**THE ROLLING STONES: She's So Cold (EMI).** *"I'm so hot for you but you're so cold"*... Mick Jagger does a Burke and Hare on what remains of the late Brian's remains? How outrageous can these wild young bloods *get?*

What rankles about The Rolling Stones is the same infuriating stuff that party guests who don't know when it's time to go home are made of. Hushabye baby, the milkman's on his way and the social squatter sways stupidly in the centre of the post-revelry living room, taking root. Their peers found God, junk, family life, drink, death or real estate, but theStones still frolic heavy-footed in the playground of adolescence like hairy-assed retards. Their will to hold onto the mores and mannerisms of kiss-chasing little kids is so strong it is truly pathetic.

Keith's riff (good old Keef, eh?) has been wheeled out so many times and is so arthritic that if you listen through cans you can hear it receiving a telegram from Her Majesty in the middle break.

Do yourself a favour — put your money where the Mills and Boon rose is and walk a little closer to the edge.

Pic: Paul Cox

**SINGLE OF THE WEEK**

**GRACE JONES: The Hunter Gets Captured By The Game (Island). A couple of years ago the nearest Grace Jones could have got to the mammoned heartland of this business would have been if Bryan Ferry had deigned to put her (hair by Smile, make up by Pierre Laroche) on some glossy-gaunt Roxy album packaging. Only a pawn in the hi tech Hipgnosis game, she was the last in a long line of model girls to enter and make their commercial pratfall in the disco arena circa the '77 - '79 *Time Out* "Disco: The Difficult One" thesis period. But now here she is — an anorexic Ella Fitzgerald with a brand new pillbox haircut breathing impressive new life into some Smokey-choked night music, and Amanda Lear can only watch with her nose pressed up against the camera lens.**

**What a regular Johnny Appleseed, that Smokey Robinson. His songs of asexual sweet and sour sensuality (hold the bean sprouts) are strewn behind him across the years just *begging* to be picked up and improved on by any girl singer with sufficient initiative and nerve. His work was always off in a gender of its own and there's never been anybody else like that.**

**Grace Jones pulls it off with THAT VOICE. Under the Donna Summer veneer is a hard edge that calls up the spirit of Veda Brown and makes the preying mantis market all her own.**

**You can even forgive her for being fashionable.**

**JOHNNY LOGAN: Give A Little Bit More (CBS).**
**ROGER DALTREY: Without Your Love (Polydor).**
From the toe-tapping, rock-breaking agitpop of the crumbling Clashers to the lusty mating call of Roger "Da Oos Wuz Always Punx" Daltrey — here very fetching in an acoustic Joan - Baez - of - the - building - site number — it would appear that all the nice pop stars love a convict (comes with workable ball and chain and Phd — brain and battery not included). Bringing Hampstead to the streets, just what we need! (*McVicar* should be re-christened *Jonathan Liviogstone Jailbird).*

Odd of the liberal media — who urged us so righteously *don't buy books by crooks* when the scummy Nixon published his pamphlet — to approve so heartily of the *McVicar* charade. If you want to get a head's approval, get thee directly to jail (and don't forget to collect your degree).

Eurovision Song Contest winner Johnny "I love you Ireland" Logan seems ill-equipped to follow up his number one hit; this one is all forced merriment, like those tragic little "You Don't Have To Be Mad To Work Here But It Helps" signs. I fear that a thriving Abba-esque career is not a foregone conclusion. Never mind, Johnny! — grow a big bum, buy a blonde wig and do a quick bank robbery. Then you'll have all markets coveree.

**THE STROKE: Revenge (CBS)**
**SNIFF'N'THE TEARS: Poison Pen Mail (Chiswick).**
**DAVITT SIGERSON: Twist (Ze).**
**THE MOTORS: Metropolis (Virgin).**
**ULTRAVOX: Passing Strangers (Chrysalis).**
**RELUCTANT STEREOTYPES: Plans For Today (WEA).**
Fops, fashionables and other frauds.

These days, when every deb and pleb is making records, The Stroke's singer can sound like Penelope Keith auditioning for Hazel O'Connor's dead skin ... *and show no shame!* Chop-chop, Ali, or I'll flog your heathen hide. Which is a great pity because 'Revenge' resembles something that Gene Pitney wrote and Gene Krupa played on a biscuit tin.

Sniff 'n' The Tears walk a mile in Metro's plus-fours after reading *The Magus* for the first time at an embarrassingly advanced age. Self-consciously dull.

Davitt Sigerson thinks he's some smart cookie making music for moronic masses who can't chew gum and dribble at the same time (if Grace J. can do it, eh, Dav?), music that is so willfully *passe* it's sure to be the next big noise. Dav's past camp and I'm past caring about him. Except ... even with its tongue firmly in Chubby Checker's cheek, Dav's disc is *still* better than, oh, ninety per cent of the dance music on offer this week.

When the Joker's out trumping the rest of the pack — remember 'Snuff Rock' — it's time to fold 'em and cash 'em in and leave the genre. What a card you are, Davitt. Bop till you drop, you fop.

Like those hunky Buggles before them, The Motors delve back over some five decades for their gumby-esque inspiration to come over all wild-eyed futuristic and totally unnecessary. These harbingers of tenth-hand Huxley will not go unrewarded; Yes have probably already got their invitations in the post.

Over to Ultravox, where Midge Ure lays the ghost of John Foxx (rather you than me, dear). They — surely not! — actually sound as though they are *enjoying* themselves these days. The shock is akin to seeing Gary E Neuman snickering playfully while he slips a whoopie cushion under an android.

Bringing their Art School diplomas to Trenchtown, the Reluctant Stereotypes succeed in doing for the good Dr Alimantado approximately what Showaddywaddy did for Eddie Ray Cochran. That much-loved George Mitchell Minstrels beat honed to Police perfection for all the psucker pseuds who are not the thinking men their rationale insists they are.

Ah, if only Jonathon King had never conceived The Piglets — the world would have been spared the scourge of white reggae.

**THE DOLLY MIXTURES: Baby It's You (Chrysalis).** Spector (the man, not the myth) always *did* write songs in which girls were bruisably patient objects, always waiting, hoping, mourning. Stripped of the illusion of glamourous guts which his girls in all their epic urban ethnicity managed to clothe his stuff in (all those long eyes, all that black hair, all those humble slum housing projects histories), 'Baby It's You' stands revealed as the insipid little sub-pop song it is. The nauseatingly named DMs wish squeaky submission was a virtue and make Sheena Easton look like La Passionara.

**MOTORHEAD: Louie Louie (Bronze).**
**MOTORHEAD: Bomber (Bronze).**
**MOTORHEAD: Overkill (Bronze).**
**MOTORHEAD: No Class (Bronze).**

By day, vivacious Lemmy (52) is a stewardess with Laker; by night he fronts the most disgusting band in the world! His hobbies are meths, motorbikes and mixing with rough men. His ambition is to sell more than seven copies of any given single.

What *is* the elusive appeal of Lemmy's band Motorhead?

"Our sound conjures up images of things that everyday people can relate to; the stuff you have to clean off the side of the bath, blocked up drains, head-lice and that."

When they're not "grooving" the night away, the boys enjoy relaxing in their luxurious detached cardboard boxes on Wapping Steps.

**THE DAMNED: The History Of The World — Part 1 (Chiswick).** Don't put your undead on the stage, Mrs Vanian — you should have cut up his cape for dusters and had him committed years ago. Here The Damned maintain the standard we have come to expect from them in their illustrious career, poor bleeders — soon to be filmed as *Carry On Plodding* — giving a passable impersonation of ELP roadies tuned up from the ducking stool. In five years' time they'll be playing Dingwalls with snot on their chins, looking the same but more shop-soiled ... and they'll be grateful.

**MATCHBOX: When You Ask About Love (Magnet).**
**ROCKY SHARPE AND THE REPLAYS FEATURING THE TOP LINERS: You're The One (Chiswick).**
Much A.D.O. about being D.O.A. in a D.A.

Pic: Godlis

Jagger & suit, NYC '80.

**THE BLUES BAND: Sus Blues (Arista).** Paul Jones, the poshest jock on the block, woke up this morning when his loyal black valet shook his silk monogrammed jammies. As the trusty retainer dressed him, Paul thought up this little song about how *"the po-lees arrested me, lawdy, lawdy"* — no doubt an embittered reference to the way McNee's fascist Zionist Rotarian baton-wielding shock troops ran amok at this year's Henley Regatta.

**LYNDA CARTER: The Last Song (Motown)**
**TEENA MARIE: I Need Your Lovin' (Motown).**
**RICK JAMES: Big Time (Motown).**
**JERMAINE JACKSON: You're Supposed To Keep Your Love For Me (Motown).**
Twenty years after Berry Gordy had a dream and drummed up a 700 dollar loan to finance it, the first ever black-owned corporation to become a colossus in American big business has got so darn integrated that the white folk are dominating the label's output. Only one Motown artist with a record released this week is black, and even in the vortex of the birthday celebrations, the friends of Motown can't help pondering the irony of this as they tuck into their jelly and ice cream and consider restoring the balance by bussing in brothers and sisters from other labels.

But more binds these records than divides them — no matter the colour of the skin, underneath there's an overwhelming mediocrity that is quite egalitarian.

Wonder Woman's effort makes you want to poke her in her bad eye.

Teena Marie has learned her Gwen Dickey moves as well as she's capable of but it's 'I Need Your Love', all Teena's own work, that displays the most brain-boggling thing about Motown today — not the defection of the top seeds, not the insurgence of white acts, but the ever more dreary

*Continues over*

## SINGLES

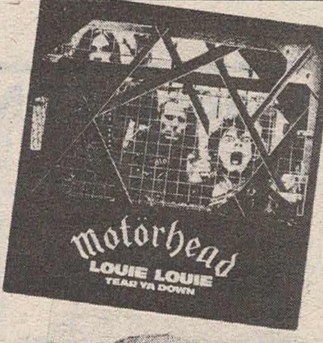
■ *From previous page*

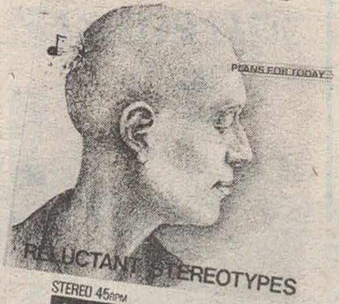
depths that the label's songwriting has sunk to since the Holland boys and their pal Lamont were exiled. Was a time when you heard a Motor City melody once and knew you would remember it all your life. A lifetime with nothingness like 'I Need Your Love' on the desert island of your choice and you know it would still be slipping away . . .

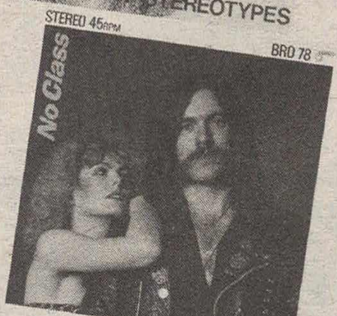
Rick James likes a backdrop blowing cool and sweet *a la* the brass of Curtis Mayfield — fine! fine! that's not the point! — so he can play the neck-writhing, finger-popping, sweating ecstatic out front, bluffing he's Sly and effective when it's all just a sloth that's affected.

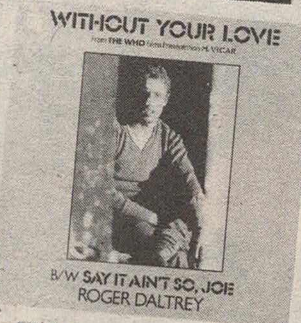
Jermaine Jackson is like one of those people who can draw competently enough but only with a photograph to work from. Watching him without his bullet-proof facsimile to keep him warm would be as squirm-worthy as sitting through Mike Yarwood doing something like 'I Believe In Music' dead straight. Stiff-legged JJ stepped into his great brother's shadow and scored well with 'Let's Get Serious' but here he doesn't feel the need to fall back on his own flesh and blood and comes out sounding anaemic to the point of total inertia. A Stevie Wonder song, Jermaine sings lightweight when he means to hit the ephemeral button, lethargic when he wants Wonder's lazy, languid drawl, and comatose instead of dream-like. Unless they put some rollers under his feet he's surely still there to this very day.

Motown do, however, salvage a mite more dignity than their closest spiritual kinsman. They have yet to sink to the level of being mock-joshingly bear-baited by a frozen food manufacturer whose market research came up with exactly what the public wanted — to cut that cocky black bastard down to the size of a quarter-pounder crap burger, after all these years.









"A LAN ONCE TRIED to work out some picture of how we might appear to people. He said it was as if he'd been booked to play with a band, and had just walked up to a bus-stop and picked us out."

How true. My first encounter with the band in question, Those Helicopters, was at Maidstone Art College a couple of years ago, where they were playing as local support to Fischer-Z. They were indeed a motley crew, comprised of freaks, punks, students and just plain Joes — which, at a time when heavy tribalism was rife, was more than welcome.

There were a lot of them, too, and not all appeared too clear about what was going on.

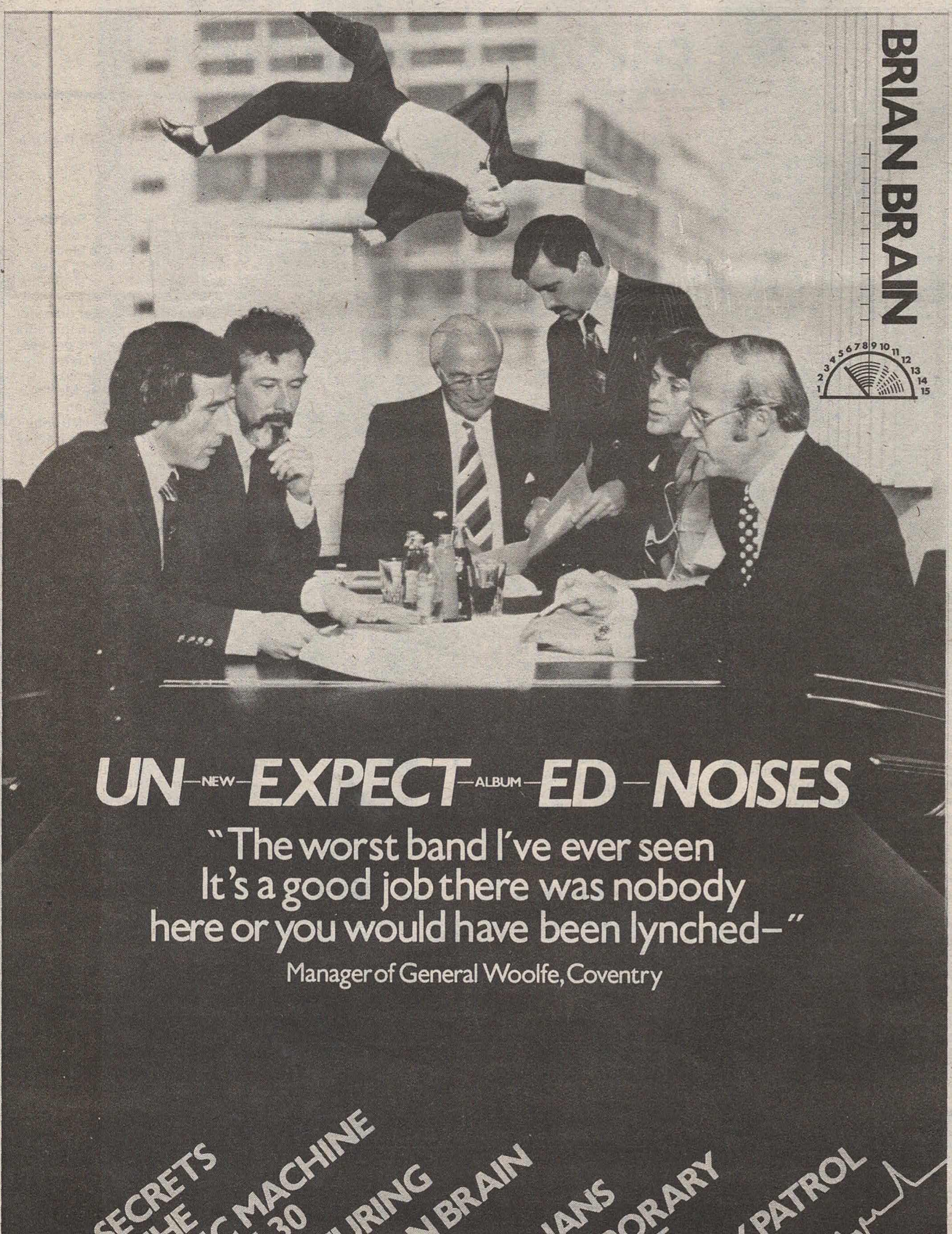
It was as if the limited musical lunacy of an amateur Gong had collided with the spirit of The Mekons. Some songs would go through curious twists and changes, whilst others lasted little more than ten seconds, just little spurts of ideas, curtailed as soon as they'd begun. It was wonderfully chaotic, manic in places, but above all else it was friendly. I loved 'em.

Since then, Those Helicopters have released two singles, 'South Coast Towns' and 'Shark' (with a third, 'Technical Smack', on the way), and stabilised their line-up somewhat. Nowadays they number five: Andy Barndon (drums), Harlan Cockburn (sax/guitar), Steve Maughan (bass), Alan Robinson (voice), and Vince Whitlock (keyboards).

Those Helicopters originally saw the light of day as the equally oddly-named Helical Scan. But it got changed, as these things will, via reference to a song called 'Helicopter On My Shoulder'. Harlan explains:

"It's a true story of a girl I knew when I did mental hospital work. You could only speak to her through an imaginary parrot on her shoulder. If you said 'Hello, Helen', there'd be no response; but if you said to the parrot 'Could you say hello to Helen?', she'd say 'Hello'. And you could conduct a perfectly rational conversation, as long as everything was addressed through the imaginary parrot. And when Alan was at college, he was just a total wreck — he was going through a very bad time — and I told him that story, and it got changed into a helicopter, for some reason."

MENTAL ILLNESS — or the questioning thereof — plays quite a large part in the band's mythology. Besides 'Helicopter On My


BRIAN BRAIN

UN-NEW-EXPECT-ALBUM-ED-NOISES

"The worst band I've ever seen
It's a good job there was nobody
here or you would have been lynched-"

Manager of General Woolfe, Coventry

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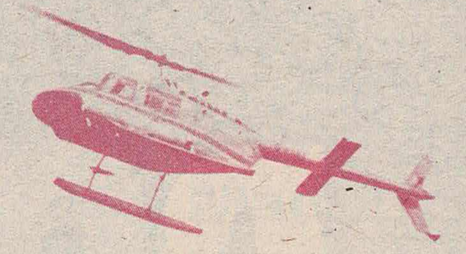
Those Helicopters wonder how they can shake off their skinhead following (foreground)

# Living in a WHIRL ............without LOVE!



Shoulder', there are also songs about Mary Barnes (former patient of R D Laing's, who was encouraged to break down completely rather than receive a partial cure) and *Primal Scream* therapist Arthur Janov — the latter currently being reworked for inclusion on the forthcoming single.

Harlan attributes this concern about "mental states" to personal troubles experienced by the individual members. Steve denies that his songs are oriented thusly; but then, he also fronts a spin-off outfit called The Singing Brains — which seems to support Harlan's contention that Steve's lyrics are concerned with "a certain amount of *bent thinking*".

Another contributory factor would seem to be Maidstone itself, a place Cockburn describes as "a unique area . . . like a psychic fault in the earth, or something". Besides the sizeable seedy criminal fraternity centred around Maidstone Prison (the frontage of which appears in *Porridge)*, and the large numbers of gipsies who congregate there in the summer for the fruit-picking, Maidstone is home to no fewer than three mental hospitals (including Barming Hospital, probable origin of the epithet "barmy"), and is the epicentre, according to Cockburn, of a remarkable incidence of inbreeding. The combination of these factors in a small, sleepy town can occasionally have a disturbing effect on those outsiders who attend the Art College.

Whatever the reasons, Those Helicopters are an odd band. Not odd as in bizarre and extrovert, though. Theirs is more of a slightly subdued English eccentricity. As I said before, above all else they're friendly.

Most people will have heard of them — if at all — by way of their version of 'World Without Love' which graced an abysmal compilation of cover-versions which appeared earlier this year. Ironically, it's the worst thing they've done — it was only recorded in the first place because Bonaparte Records would only release 'South Coast Towns' if 'W.W.L.' was on the B-side.

Their second single, 'Shark', was a vast improvement, musically sharper and more jagged, and using film quotes *(Jaws, Psycho, Don't Look Now)* as metaphors for terror and paranoia. Written by Maughan, the song was "reinterpreted" by the band's decidedly odd singer, Alan Robinson. As Maughan explains it:

"He reinterpreted it into what is, in effect, a drunken Scotsman that you'd find wandering supermarket, but now he's on a train station bemoaning his fate, the way things have just not worked out, and he's left screaming and jabbering at people, looking for some kind of help, just getting drunk."

I see. 'Technical Smack', the next single, is a much more straightforward affair, composed of headlines from *The Sun: "TV Trial Of Torture For The Suffering Fans/Experience In Action With A Technical Smack"*.

"It's a tragedy," explains Cockburn, "about somebody being in a garden with a knife, and being coerced out of the garden and being disarmed."

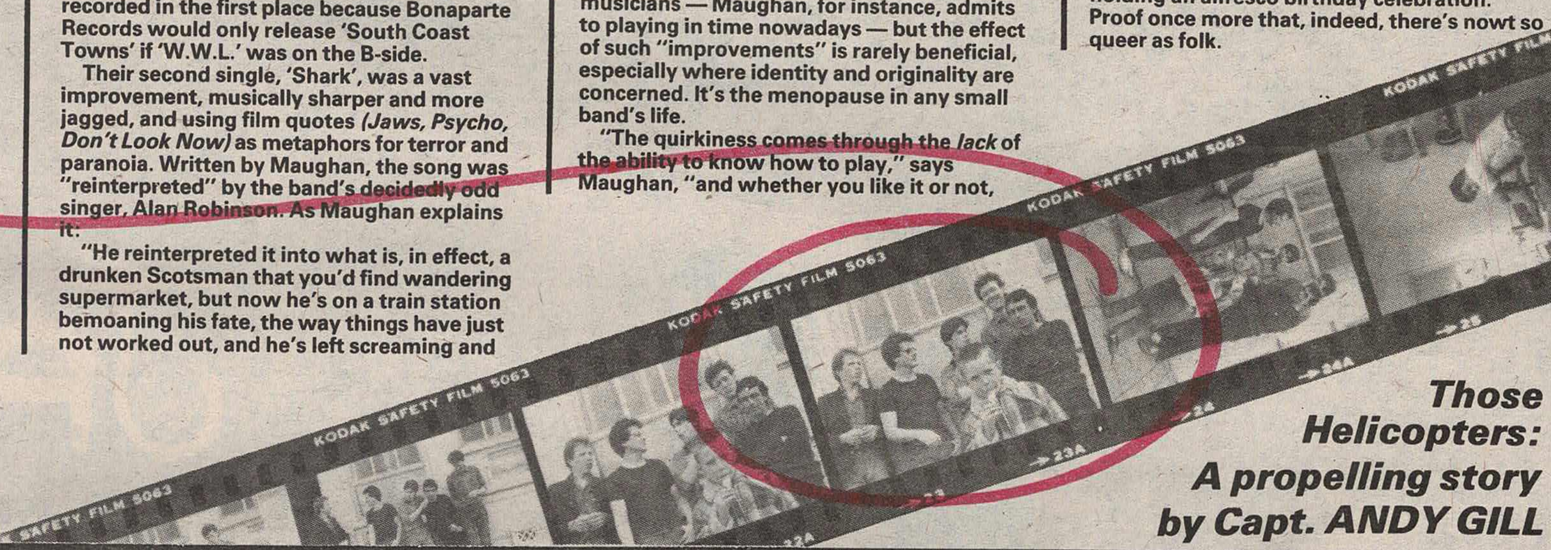
SO NOW you know. For all their strangeness, though, Those Helicopters have had to come to terms with the realities of being "a band". Questions of intent, amateurism and professionalism have reared their heads and taken some of their usual toll. Besides being smaller in number (and consequently less cluttered musically), they're also much better musicians — Maughan, for instance, admits to playing in time nowadays — but the effect of such "improvements" is rarely beneficial, especially where identity and originality are concerned. It's the menopause in any small band's life.

"The quirkiness comes through the *lack* of the ability to know how to play," says Maughan, "and whether you like it or not, you're going to end up knowing the fretboard, or whatever, a lot better. Our dilemma was a lot to do with the fact that we couldn't decide whether we should try and be a professional act — trying to keep aspects of the craziness, but with a lot more control.

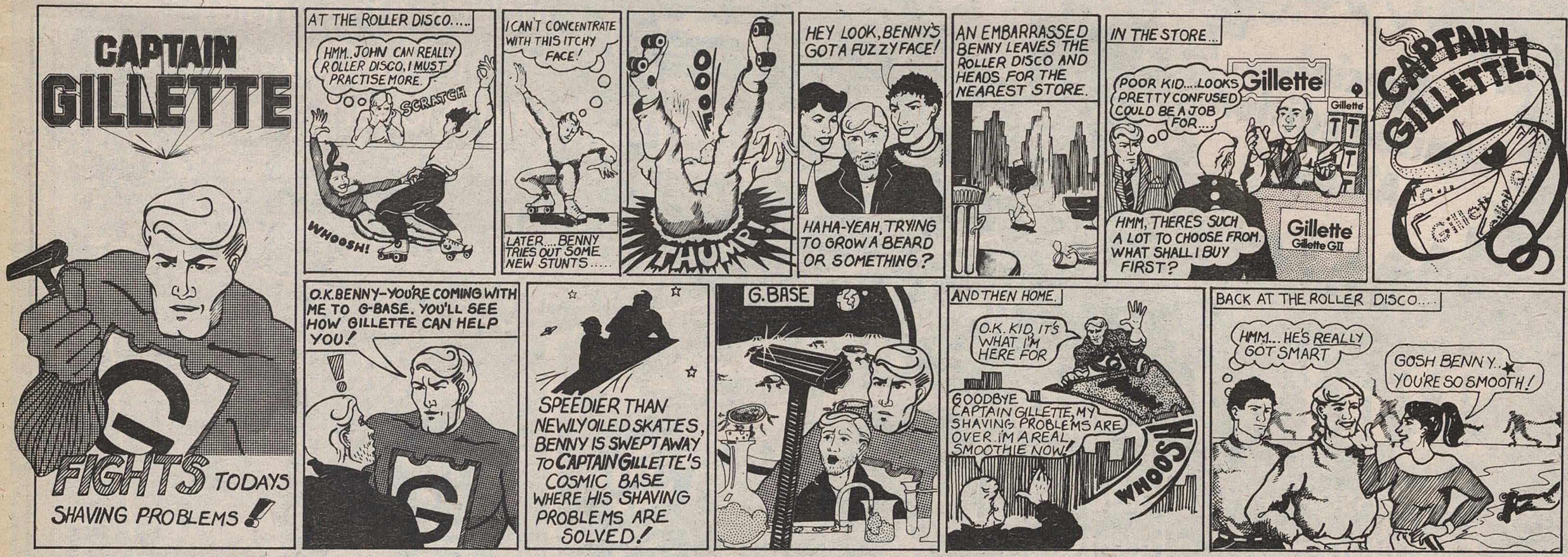
"For ages, we were caught between two camps. We'd do a gig and realise that we were boring, that we'd lost the life. Now we seem to have come out the other side, but with much of the early excitement still left."

I, for one, hope he's right, for the world would be a lot poorer — and sadder — without bands like Those Helicopters. And who's to say their world-view mightn't have more truth in it than seems to be the case?

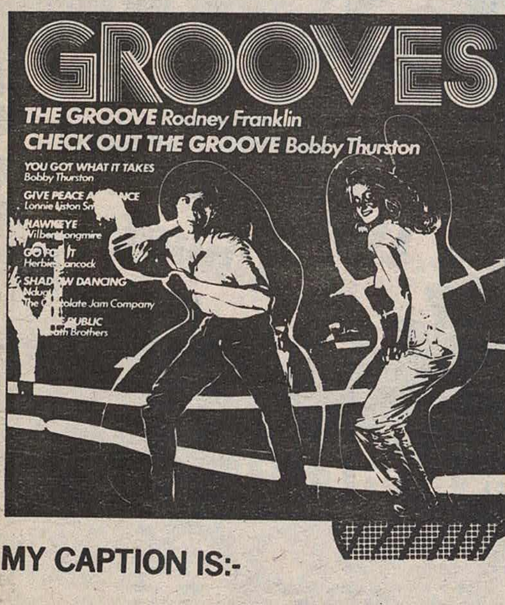
As we conclude our chat, the bagpiped strains of 'Happy Birthday' waft across the park from where a horde of Scotsmen are holding an alfresco birthday celebration. Proof once more that, indeed, there's nowt so queer as folk.



***Those Helicopters: A propelling story by Capt. ANDY GILL***



CAPTAIN GILLETTE
FIGHTS TODAYS SHAVING PROBLEMS!
AT THE ROLLER DISCO.....
HMM.. JOHN CAN REALLY ROLLER DISCO, I MUST PRACTISE MORE.
SCRATCH
WHOOSH!
I CAN'T CONCENTRATE WITH THIS ITCHY FACE!
LATER.... BENNY TRIES OUT SOME NEW STUNTS.....
OOOF
THUMP!
HEY LOOK, BENNY'S GOT A FUZZY FACE!
HAHA-YEAH, TRYING TO GROW A BEARD OR SOMETHING?
AN EMBARRASSED BENNY LEAVES THE ROLLER DISCO AND HEADS FOR THE NEAREST STORE.
IN THE STORE...
POOR KID....LOOKS PRETTY CONFUSED COULD BE A JOB FOR....
Gillette
HMM, THERES SUCH A LOT TO CHOOSE FROM. WHAT SHALL I BUY FIRST?
Gillette Gillette GII
CAPTAIN GILLETTE!
O.K. BENNY—YOU'RE COMING WITH ME TO G-BASE. YOU'LL SEE HOW GILLETTE CAN HELP YOU!
!
SPEEDIER THAN NEWLY OILED SKATES, BENNY IS SWEPT AWAY TO CAPTAIN GILLETTE'S COSMIC BASE WHERE HIS SHAVING PROBLEMS ARE SOLVED!
G.BASE
AND THEN HOME.
O.K. KID, IT'S WHAT I'M HERE FOR
GOODBYE CAPTAIN GILLETTE, MY SHAVING PROBLEMS ARE OVER. I'M A REAL SMOOTHIE NOW!
WHOOSH
BACK AT THE ROLLER DISCO...
HMM... HE'S REALLY GOT SMART
GOSH BENNY.. ★ YOU'RE SO SMOOTH!



GROOVES
THE GROOVE Rodney Franklin
CHECK OUT THE GROOVE Bobby Thurston
YOU GOT WHAT IT TAKES Bobby Thurston
GIVE PEACE A CHANCE Lonnie Liston Smith
HAWKEYE Wilbert Longmire
GO FOR IT Herbie Hancock
SHADOW DANCING Ndugu The Chocolate Jam Company
PUBLIC Brothers

100 "GROOVES" L.P's TO BE WON

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from
CAPTAIN GILLETTE

HOW TO ENTER:-
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LONDON WC2N 6BR.
Each entrant will receive a shaving information kit, plus FREE BADGE.
The one hundred entrants considered the most apt and original by the judges will receive a special C.B.S. Disco Album FREE
All entries please by not later than November 22nd 1980. The judges decision is final, and no correspondence can be entered into, excepting winners.

MY CAPTION IS:-

YOUR ADDRESS HERE

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# THE NME CONSUMERS' GUIDE TO MARC BOLAN

BY
PAUL MORLEY

## PART TWO: THE RISE AND FALL OF BOLANMANIA

BOLAN WENT electric and it was deemed, astoundingly, that he'd 'sold out'. For wanting to reach young people with vibrant pop music at a time when rock music was sinking into a clandestine mud, Bolan was consistently attacked.

Rock criticism was a young craft but already taking itself incredibly seriously. Bolan's best and most complete music undeniably coincided with his teen success. It wasn't as if during the days of Tyrannosaurus Rex his songs were complex, revealing autobiographical gems. (Bolan was rarely autobiographical, and when he was could hardly bear to take himself seriously) or scintillating insights into the wracked mind of an outsider.

Critics felt — vaguely, but they made it seem like an unforgiveable crime — that Bolan's electrifying, popularising and lyrical shift undermined the values of the '60s, that Bolan had ruptured all that was good and wholesome about dropping out and dribbling and whingeing. They must have been frail values if just by bopping into a few million homes with a different form of fantasy Bolan bought a fraught reality crashing in on the hippy do gooders.

Horrified ex-fans poured scorn on Bolan's new fame, felt his electric guitar playing was sacrilege. Critics patronised Bolan for the very things that five years later would be greeted as revolutionary — immediacy, noise, intimacy. The attitude highlighted rock's inherent, insidious snobbery at the time. But Bolan had a ball. I started to buy records, and so did all my friends.

I bought T. Rex singles, they bought Led Zeppelin LP's. (Today I'm still in love with singles and I owe that to Bolan). I was classed a teenybopper. I knew deep down that the frowning LP buyers were boring and, in retrospect, rather a teenybopper than a 'progressive' fan. At the time Zeppelin and the like were 'serious' music, T. Rex was 'trivial'. These standards were obviously flabby. Led Zep inspired their fans into a lazy narrow mindedness, T. Rex inspired their fans into a curiosity — a Rex fan would end up in Buzzcocks or Positive Noise, a Zep fan in Def Leppard.

Accused of selling out, Bolan was in fact performing one hell of a service. He proceeded to establish a dialogue between himself and a previously neglected audience, reaffirmed that for better or worse pop music was about mass popularity, stripped away the pointless self-consciousness of progressive rock, brought up to date the communicative properties of rock 'n' roll, dragged the balance away from instrumental virtuosity to instrumental effectiveness. He played to thrill, not to airily impress.

All this sprouted rapidly from Bolan's simple realisation that he wanted people to hear his music. He'd come to the conclusion that maintaining his cosiness as underground attraction was the real sell out. Not only did Bolan show up how dumb those progressive ideas were becoming, he was also starting something his previous fans — now aging old and set in their ways — were missing. Cruel! No wonder they whined.

Inspirationally, Bolan planned a tour at the same time as 'White Swan' charted (and charted) that stipulated the price of tickets should be no more than 50p. Bolan, pulling the practical idealism out from the collapsing '70s revolution, put his music within the range of teenage pocket money. Curious kids wandered along, many to see their first concert, mixing warily with the hairies, affected by the weirdness of Bolan and Finn. The tour was a sell out. Bolan began to move, he got up off the floor, remembered the things Presley And Richard did to raise the temperature. To kids born in the '60s, this was something new. Young girls began to scream at the pretty, mysterious Bolan and his soft partner.

By sensing that he could offer something that was missing — simple rock excitement, it was so obvious no one noticed — he quickly and shrewdly cashed in on the miraculous success of 'Ride A White Swan', aiming squarely at those teenage girls. T. Rex became a group. Joining up were Steve Currie on bass (leaving in 1976, "I didn't make a fortune, but what price can you put on job satisfaction?") and Bill Legend on drums (leaving in 1973). Mickey Finn was to stay on congas, a weird hangover from those early days, a flamboyant decoration, seen (hard to miss) but rarely heard. (As well as retaining hand percussion, Bolan was for a long while to insert an awkward acoustic section into the rock set, as if he'd been conned by the critics into accepting that this was his 'serious' side.)

Bolan planned another cheap tour, rushed out the follow up whilst 'Swan' was still unsure whether to leave the charts, and had adapted totally. Whilst B-sides 'Woodland Rock' and 'King Of The Mountain Cometh' (14-minutes of music, Bolan boasted, remembering to offer vital value for money) showed what Bolan was doing before he realised the effect he was having, A-side 'Hot Love' was confident, cavorting rock'n'roll, heavier and fuller than 'Swan', a generous echo from a '50s past. It was carefully repetitive, featured a cunning, contagious chorus up to the fade, Bolan's lyrics were unsanctimoniously crafted in proper sensual and faintly immoral response to his new popularity. The imp played innocent and grinned wickedly. 'Hot Love' was a pop classic. In the words of *NME*, all hell broke loose.

If it was half-accident that Bolan discovered his fans, and was discovered by them, 'Hot Love' was all intent. It was brilliantly, not cruelly, contrived for those new fans unaware of the phrases and riffs it 'borrowed' from. 'Hot Love' was number one for six weeks.

Within months Bolan was Britain's number one rock'n'roll superstar. It began to get hysterical, it began to get statistical, and it was very historical. The average Bolan fan, it was decided, was 14, and it was the first hint that as rock grew up there was a generation gap developing *within* the culture.

The act of buying a T. Rex record, noted Michael Watts in a *Melody Maker Special Souvenir*, was a reaction against the tastes of older brothers and sisters. I didn't notice that at the time. It was just one long fidgety wait for the next single, a rush of feelings when Stuart Henry previewed the new one on his Saturday morning Radio One show. It was an escape outwards. At the time it just seemed like nothing else mattered. Elvis Presley established the first generation rock fan, The Beatles the second and Bolan the third — after that it just got in a mess.

IN 1971, Bolan and T. Rex toured twice, inspiring incidents that provoked mainstream and musical press to breathlessly recall the battlefield days of Beatlefan mania. "Rextasy" bawled the headlines, and print accepted its role of shaping legend. "If you are much over 20," reported Michael Watts, "the chances are you won't have brushed with T. Rextasy." Bolan had simply to trot on stage, in newly acquired, finely glamorous satin and glitter — dandyism coming into its own — and "the whole place exploded into a riot" *(Weekly News.)* The shows immediately shattered the distance Zeppelin and Deep Purple were setting up. They were raving, sensational fantasies. Musically, they were probably dire: Currie and Legend were a plain rhythm section, Finn heartily smashed congas but in floppy hat, tight jeans, long scarfs was merely a secondary visual attraction, and Bolan found it tough to concentrate on guitar as he posed and teased to bursting point and grinned inside out.

The peculiar ritual of mass adulation was at its most acute during a T. Rex show: a mystic devotion focussing on a small boy-girl-man in ballet shoes, sinfully shaking tumbling curls, defiantly incanting simplistic pop poetry over a stumbling rock backing that usually degenerated into an erratic directionless jam. A T.Rex show was supernatural, sham, frightening, fascinating.

A T.Rex show was surprise. There was no pretence from Bolan to mystery or originality: the fans made that bit up. On stage Bolan was necromancer and in a way necrophiliac. It was wish fulfilment; these days I doubt anyone could get away with what was mostly fraily maintained illusion. But Bolan inspired imitation and intense identification (I was a Mickey Finn lookalike). He was both fantasy lover and androgynous icon. "T. Rex shows tend to give the appearance of a giant puppet show," said Andrew Weiner, "Marc Bolan is the living doll." It was the extension to entertainment that occurs when sex first intrudes, when something seems yours for the first time; pop adulation is a feeble first forming of rebellion and individuality. Bolan exploited these emergent tendencies at a time when things were simple enough for an individual to carry the weight alone. He was the last great solo star. He did more good than harm.

'GET IT ON' followed 'Hot Love' to number one. It was his finest single song, indicating his great talent for permutation and synthesis, his immensely sensitive and selective collaging of Great Moments In Rock. He was ace historian. 'Get It On' was the best possible transformation of Chuck Berry's sense of sex and poetry. It gave him a top ten hit in America — he went after success in America with desperate zeal, but 'Get It On' was his only hit there. Bolan's new conspicuous pop poetry, where sound, rhythm, colour, shape and flow was more important than direct sense, was at its most incisive. The simple fact that Bolan had poetical fancies meant his teenybop language had a glaring and neat allusiveness. Somewhere in there was the loner, a friend. His explicatory pop words made his pre T.Rex lyrics seem gibberish. Cars replaced elfs, fittingly, as a prime source of Bolan symbolism.

'Electric Warrior' confirmed the transition was total and irrevocable. Title and cover were blatant symbols of the metamorphosis. 'Warrior' could have been weaker and still backed up his singles success. As it was, although the music was beginning to matter less and less (when it finally began to matter again, Bolan had lost his grip) Bolan's creative peak certainly coincided with Rex-mania. Star

Continues over

**Above & right: "I ain't no square with my corkscrew hair" (and ballet shoes, and absurd striped pants and leopard skin pillbox etc.)**

Marc gets pointed

Marc gets cocky

Marc gets ruffled

Marc gets Siouxsie.

# MARC BOLAN

**Continued**

ratings I've given to Bolan LPs are relative : within rock's general flow you can subtract a star from each rating. But 'Warrior' was and is an enduring pop masterpiece outside the protective T.Rex-effect context. Its strengths — artistic and stylistic — made the jibes of sell-out especially stupid. Bolan called it a true beginning. It was the closest he got to his purer dreams. It is his most consistent, rewarding and resourceful LP : all his influences stunningly focussed into one place.

With 'Warrior' Bolan achieved uniqueness. If he had developed away from it in a more open minded manner, he could have achieved the respect and acceptance of those he idolised. But even as Nick Logan's *NME* review was recognising the artfulness of Bolan's pop fusion on 'Electric Warrior', he sensed that Bolan was beginning to trust his own head too much. After 'Electric Warrior' Bolan began to be influenced by his own work. All the songs from then on used the essence of 'Warrior' as 75% of its blueprint. The magic systematically faded.

At the time he was becoming too self-conscious about the extra dimension that made music magical. His ability to talk was being given free reign by a grateful press: he started to relish his role with a slight ruthlessness. "I want a reaction from people even if they think I'm some kind of dreadful little freak," he told *Petticoat* magazine (sales of teeny magazines were tripling thanks to Bolan) "at least it's a reaction. I mean I am my own fantasy. I am the 'Cosmic Dancer' who dances his way out of the womb and into the tomb on my 'Electric Warrior' LP. I'm not frightened to get up there and groove in front of six million people on *Top Of The Pops.* I'm a rock a roll poet man who is just bopping around on the side, I'm not about to jump into the Englebert Humperdinck bag but what I do is what I believe in . . . the people I've always admired most in this business like Jimi Hendrix and Eric Clapton had the ability to put something extra into their music which gave it an extra dimension. A kind of personal soulfulness that made them unique. Don't misunderstand me because I'm not trying to say that I'm a Clapton or a Hendrix . . . what I'm saying is that I'm getting through something of my own identity now and even respect for myself as a musician."

With 'Electric Warrior' he achieved that 'extra dimension' without really worrying about it. He then strove to achieve it, and missed the march. Critics placed him alongside the Osmonds and Cassidy. Bolan placed himself alongside Dylan and Townsend. At best he was somewhere in between, but far too aware of the extremes. In a way he knew too much.

BOLAN'S SUCCESS was his destruction. The whole point of this period was that it was a revelation: by its very nature it couldn't be sustained. But throughout '71 and the first months of '72 Marc Bolan and T. Rex totally dominated the British music scene. Bolan had mastered the new market. 'Jeepster' was pulled off 'Warrior' and was the fourth top 3 hit within a year: during 1971 T. Rex captured three and a half per cent of all the singles market. His contract with Fly came to an end. He was in the best possible position to negotiate a new contract: EMI, who had Bolan through Regal Zonophone, were anxious to re-sign him. With typical shrewdness, looking for independence, Bolan formed his own label T. Rex Wax Company, and leased it to EMI.

The first single on his own label 'Telegram Sam' hinted already that the magic was waning. "If 'Get It On' fed off Chuck Berry," wrote Andrew Weiner, " 'Telegram Sam' fed off 'Get It On'." 'T. Sam' was still a superior pop song. During these months Bolan remained a considerable singles craftsman. With the follow up 'Metal Guru' layers of fantasy started to get tangled, Bolan started to slyly parody his role and the unreality. The ramifications of stardom and the pressures of business, things that never occurred in the dream, were starting to suffocate Bolan.

But for now he deftly rode the tidal wave. Weeks before the release of 'Metal Guru' Bolan arranged the first British T. Rex date for six months. (T. Rex actually played few dates during their prime success.) Two performances at Wembley Empire Pool on Saturday March 18th were the pinnacle of Bolan's success, the final confirmation of his startling fame and control.

It was the biggest pop music happening since the mid-'60s. The two concerts were riotous, religious experiences. *NME,* commercial instincts overriding cynical critical pride, went mad. 'Bolan's Triumph', announced the front page of its March 25th issue, 'The incredible concert that changed the face of British rock'. Love him or loathe him, *NME* said, the truth is plain to see. Bolan's time had come. Tony Tyler's review was headlined 'the day that pop came back', and accurately talked not of the music but of Bolan's 'mesmeric' power over his audience, the way his fans imitated him, screamed, surged, adored.

Ringo Starr developed a film out of the Wembley concerts — initially the film was to purely document the T.Rex phenomenon, but finally raw footage of the Wembley concert was set within fragments of spontaneous silliness and Bolan jamming with friends. Critics slammed it for its naivety, summing up the dichotomy between their personal expectations and, in this case, the unpretentious actuality. In his free-talking moments Bolan demanded serious attention: in his saner moments he understood the falseness and quickness of what he created. 'Born To Boogie' is the most complete and natural film Bolan could have made at that time, when he was trapped by a complex of expectations.

"The film was made purely as a piece of rock'n'roll entertainment. I feel it documents the phenomenon that has been T.Rex through the past year . . . we made the film strictly for a teenage audience who demand youthful excitement of the cinema — as well as on television and in the theatre — I think the film does that — no more, no less."

Bolan made himself — which set him apart from David Cassidy — and then he lost control — an inevitability that placed him with Cassidy. Bolan's greatest importance was during 1971, '72 and '73. After that he was no longer 'needed'. He was discarded, left behind to deal with the success monster. It ruined him; became a new dead end. 'The Children Of The Revolution', 'Solid Gold Easy Action', 'Twentieth Century Boy', and 'The Groover' fed more and more on his own transparent mythology, but still retained enough of the magic to sustain the mania with minimal embarrassment. 'Truck On Tyke' was the end. Bolan claimed it was intentionally bad. He wanted to separate himself from the glam rock strain he had half-invented but now saw splitting at the seams. He needed to show that he too knew that the clamour had died away. 'Tyke' failed to reach the top 10.

REALITY OVERTOOK Bolan's fantasy. He never adapted conclusively. LPs following the 'Electric Warrior' shadow 'Slider' featured an entertainment that became progressively more shallow as time ripped away context. There was no re-direction : the riffs got weaker, the words more expected. He split from Tony Visconti in 1974, severing the last remaining link with an outside musical world. The sound of Bolan's songs noticeably deteriorated. T.Rex as they were known were really no more after '74.

Bolan was pure song and dance man. There was nothing of interest in him pumping out LP's of boogie songs — he kept applying different labels, 'intergalactic psychedelia' or 'teenage funk', but it was all the same — like there was something of interest in a new Iggy or Bowie LP. Bolan's songs were all mirages : there was little sign of any personal struggle. Bolan remained an enigma to all but his closest friends. He put on happy faces. He hid behind the clumsy facade of being 'poet'. He began to drink a lot. In early '75 he suffered a mild heart attack. Earlier, in '74, he had split from his wife June, who he had known since the '60s. "We just grew apart. We couldn't relate anymore, and I was away so much. I guess it's hard being the wife of a rock star. You tend to live in the shadow of someone else. I'm a lunatic anyway. All artists are lunatic."

1974 and 1975 were Bolan's darkest times. It had been up all the way until then. "I was nearly over the edge. I'd had eight nervous breakdowns and gone crazy about five times. You couldn't do what I did and remain sane. I was a near alcoholic for a while. I spent six months in the South of France just sitting in the sun all day and drinking brandy. I put on two stone. I was doing my share of drug taking. I filled up my nose. Drink and drugs are the crutches of the rock world. There's nothing more destructive than being a success in the entertainment industry. It's a killer, no two ways about it.

"At 14 or 15 you get your guitars and start dreaming your dream about becoming the biggest rock star in the world. On the way up people are only too pleased to give you advice, but nobody ever tells you what to do after you've made it. That's when the dream can turn into a nightmare. Once you've had that first big hit that's it; everybody knows you, failure would be an embarrassment so you've got to keep it up. That's how the pressure starts and the more famous and successful you get the greater the pressure gets."

Pride kept him going, and a fear of loss of attention. His self-produced pop had spasmodic freak attraction, but was separated from where rock was developing. In 1973 he had met Gloria Jones, who was singing backing vocals on 'Truck On Tyke', and a year later they were living together. They had a baby in 1975 — Roland Seymour. This gave him a sense of responsibility, he said.

Towards the end of his life he was finding a certain stability. A tour with The Damned in '77 was the brightest thing he'd done in years. He began to showcase himself as the Godfather Of Punk, and he was not far wrong. The fundamentals of T.Rex were an important influence in shaping punk aesthetic, and the mood and colour of the music. Bolan's influence on new groups was/is indirect but noticeable. As elder statesman he publicised the Banshees, Boomtown Rats, Jam, Gen X, Damned through a zestful column he dictated for *Record Mirror.* Bolan did in the early '70s what punk did more beneficially in the mid-'70s. He was never labelled a BOF.

He briefly worked for London's *Today* programme, interviewing Stan Lee, John Mayall, Angie Bowie and Keith Moon. And finally there was the *Marc* show : perhaps the beginning of Bolan moving away from T.Rex and a pretence to musical relevance — as a sound and style in '77 T.Rex were perilously close to revivalism. He had been signed to do another series.

On 16th September he died in a car crash in London, just four weeks to the day after the death of Presley, two weeks before his 30th birthday.

There was nothing tidy about Bolan's death. It was no romantic conclusion, it created no instant glamour. It brutally cut him off when he was at last beginning to compromise, seek out attention in new ways. It left behind a jagged legend. A legend wrapped around three mad years.

A piece like this fails to communicate Marc Bolan's quintessential charm, enthusiasm, enchanting arrogance, acceptable conceit. I hope there isn't a Bolan Revival. There was a time when he was needed, but not now. Bolan struggled more than he didn't. But he knew that he was different and he knew he would succeed. He staked everything on that success. And when he was star, typically, he went way over the top. At the time his impact was largely misjudged. He was irrelevant soon afterwards. And these days the T.Rex effect is such a distant, alien thing. But Marc Bolan was the ideal pop idol. For three important years he maintained whatever it was that needed to be maintained with his own special genius. He was never properly thanked for what he did. So . . .

Thanks.

# MARC BOLAN DISCOGRAPHY 1971~77

**SINGLES:**

**HOT LOVE/Woodland Rock/The King Of The Mountain Cometh** *(Fly Bug 6)* Prod: Tony Visconti. Feb '71.

**GET IT ON/There Was A Time/Raw Ramp** *(Bug 10)* Prod: Tony Visconti. July '71.

**JEEPSTER/Life's A Gas** *(Bug 16)* Prod: Tony Visconti November '71. (500 copies with a different label had been released two months earlier for friends etc.)

**TELEGRAM SAM/Cadillac/Baby Strange** *(T. Rex Wax Co. T. Rex 101)* Prod: Tony Visconti. January '72.

**METAL GURU/Lady/Thunderwing** *(T. Rex Wax Co. Marc 1)* Prod: Tony Visconti. May '72.

**SLIDER/Chariot Choogle** *(White Label Promo)* Prod: Tony Visconti. July '72.

**THE CHILDREN OF THE REVOLUTION/Jitterbug Love/Sunken Rags** *(Marc 2)* Prod: Tony Visconti. September '72.

**SOLID GOLD EASY ACTION/Born To Boogie** *(Marc 3)* Prod. Tony Visconti. December '72.

**T. REX CHRISTMAS RECORD** — no track listing but including Bolan Xmas songs and messages, snatches of songs, backward Ballroom Of Mars. 10,000 copies pressed (no matrix number). December '72.

**TWENTIETH CENTURY BOY/Free Angel** *(Marc 4)* Prod: Tony Visconti. March '73.

**THE GROOVER/Midnight** *(Marc 5)* Prod: Tony Visconti. June '73.

**TRUCK ON TYKE/Sitting Here** *(Marc 6)* Prod: Tony Visconti. June '73.

**TEENAGE DREAM/Satisfaction Pony** *(Marc 7)* Prod: Tony Visconti. January '74 (some copies credit 'Marc Bolan' some 'Marc Bolan and T. Rex').

**LIGHT OF LOVE/Explosive Mouth** *(Marc 8)* Prod: Marc Bolan. July '74.

**ZIP GUN BOOGIE/Space Boss** *(Marc 9)* Prod: Marc Bolan. November '74.

**NEW YORK CITY/Chrome Sitar** *(Marc 10)* Prod: Marc Bolan. June '75.

**DREAMY LADY/Do You Wanna Dance/Dock Of The Bay** *(Marc 11)* Prod: Marc Bolan. September '75. (Issued under the title of 'T. Rex Disco Party' — 'Dock of the Bay' has lead vocals by Gloria Jones).

**CHRISTMAS BOP?/Telegram Sam/Metal Guru** *(Marc 12)* Prod: Marc Bolan. Scheduled for December '75 but never issued. A large number pressed.

**LONDON BOYS/Solid Baby** *(Marc 13)* Prod: Marc Bolan. February '76.

**I LOVE TO BOOGIE/Baby Boomerang** *(Marc 14)* Prod: Marc Bolan. May '76.

**LASER LOVE/Life's An Elevator** *(Marc 15)* Prod: Marc Bolan. September '76.

**GET IT ON/HOT LOVE** *(Cube Reissue)* Prod: Tony Visconti. February '77.

**THE SOUL OF MY SUIT/All Alone** *(Marc 16)* Prod: Marc Bolan. March '77.

**DANDY IN THE UNDERWORLD/Groove A Little/Tame My Tiger** *(Marc 17)* Prod: Marc Bolan May '77.

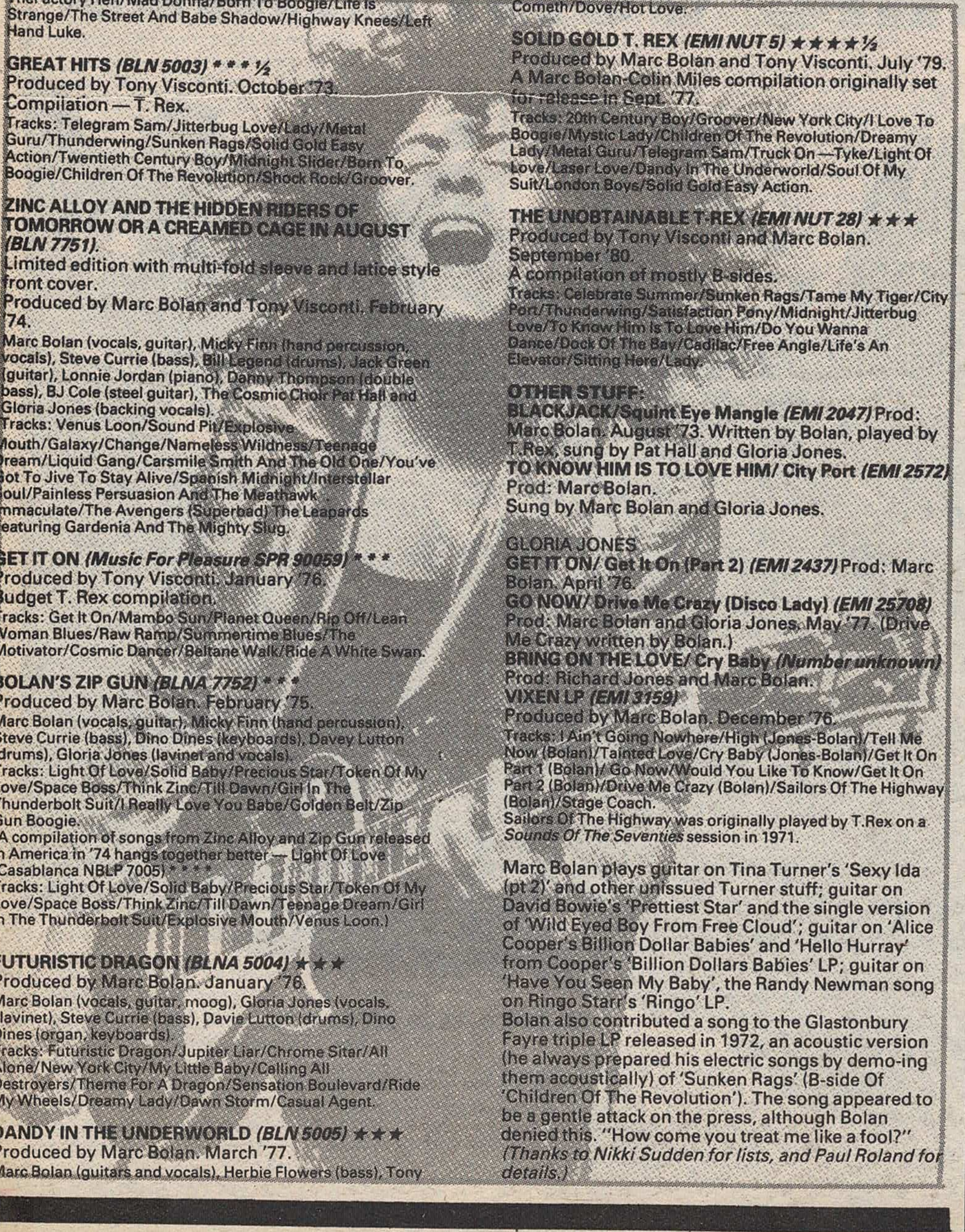
**CELEBRATE SUMMER/Ride My Wheels** *(Marc 18)* Prod: Marc Bolan. August '77.

**RIDE A WHITE SWAN/The Motivator/Jeepster/Demon Queen** *(Cube Ant 1)* Prod: Tony Visconti. August '77. ('Demon Queen' previously unreleased 'Unicorn' outtake — Bolan claimed it featured David Bowie on auto-harp.)

**HOT LOVE/Raw Ramp/Lean Woman Blues** *(Ant 2)* Prod: Tony Visconti. March '78.

**CRIMSON MOON/Jason B. Sad** *(Marc 19)* Prod: Marc Bolan. March '78.

In April 1979 a record of Bolan talking with Steve Dixon in '73, and with Jennifer Sharp, John Peel and Steve Harley in '77, was given away free with *Marc The Words And Music.*



**ALBUMS:**

**ELECTRIC WARRIOR** *(Fly Hi Fly 6)* * * * * *
Produced by Tony Visconti. September '71.
Marc Bolan (vocals, guitars), Micky Finn (percussion vocals), and Steve Currie (bass), Will Legend (drums), Ian McDonald (saxophones), Burt Collins (flugel horn), Howard Kaylan and Mark Volman (backing vocals).
Tracks: Mambo Sun/Cosmic Dancer/Jeepster/Monolith/Lean Woman Blues/Get It On/Planet Queen/Girl/The Motivator/Life's A Gas/Rip Off.

**BOLAN BOOGIE** *(Fly Hi fly 8)* * * *
Produced by Tony Visconti. May '72.
Compilation, end of Tyrannosaurus Rex beginning of T. Rex. Bolan with Finn.
Tracks: Get It On/Beltane Walk/King Of The Mountain Cometh/Jewel/She Was Born To Be My Unicorn/Dove/Woodland Rock/Ride A White Swan/Raw Ramp/Jeepster/Fist Heart Mighty Dawn Dart/By The Light Of The Magical Moon/Summertime Blues/Hot Love.

**THE SLIDER** *(T. Rex Wax Co. BLN 5001)* ★ ★ ★ ★
Produced by Tony Visconti. July '72.
Marc Bolan (vocals and guitars), Micky Finn (hand percussion, congas and vocals), Steve Currie (bass), Bill Legend (drums) and Howard Kaylan and Mark Volman (backing vocals).
Tracks: Metal Guru/Mystic Lady/Rock On/The Slider/Baby Boomerang/Spaceball Ricochet/Buick McKane/Telegram Sam/Rabbit Fighter/Baby Strange/Ballrooms Of Mars/Chariot Choogle/Main Man.

**TANX** *(BLN 5002)* * * ½
Produced by Tony Visconti. April '73.
Marc Bolan (guitars, vocals), Mickey Finn (hand percussion, vocals), Bill Legend (drums), Steve Currie (bass).
Tracks: Tenement Lady/Rapids/Mister Mister/Broken Hearted Blues/Shock Rock/Country Honey/Electric Slim And TheFactory Hen/Mad Donna/Born To Boogie/Life Is Strange/The Street And Babe Shadow/Highway Knees/Left Hand Luke.

**GREAT HITS** *(BLN 5003)* * * * ½
Produced by Tony Visconti. October '73.
Compilation — T. Rex.
Tracks: Telegram Sam/Jitterbug Love/Lady/Metal Guru/Thunderwing/Sunken Rags/Solid Gold Easy Action/Twentieth Century Boy/Midnight Slider/Born To Boogie/Children Of The Revolution/Shock Rock/Groover.

**ZINC ALLOY AND THE HIDDEN RIDERS OF TOMORROW OR A CREAMED CAGE IN AUGUST** *(BLN 7751).*
Limited edition with multi-fold sleeve and latice style front cover.
Produced by Marc Bolan and Tony Visconti. February '74.
Marc Bolan (vocals, guitar), Micky Finn (hand percussion, vocals), Steve Currie (bass), Bill Legend (drums), Jack Green (guitar), Lonnie Jordan (piano), Danny Thompson (double bass), BJ Cole (steel guitar), The Cosmic Choir Pat Hall and Gloria Jones (backing vocals).
Tracks: Venus Loon/Sound Pit/Explosive Mouth/Galaxy/Change/Nameless Wildness/Teenage Dream/Liquid Gang/Carsmile Smith And The Old One/You've Got To Jive To Stay Alive/Spanish Midnight/Interstellar Soul/Painless Persuasion And The Meathawk Immaculate/The Avengers (Superbad) The Leapards Featuring Gardenia And The Mighty Slug.

**GET IT ON** *(Music For Pleasure SPR 90059)* * * *
Produced by Tony Visconti. January '76.
Budget T. Rex compilation.
Tracks: Get It On/Mambo Sun/Planet Queen/Rip Off/Lean Woman Blues/Raw Ramp/Summertime Blues/The Motivator/Cosmic Dancer/Beltane Walk/Ride A White Swan.

**BOLAN'S ZIP GUN** *(BLNA 7752)* * * *
Produced by Marc Bolan. February '75.
Marc Bolan (vocals, guitar), Micky Finn (hand percussion), Steve Currie (bass), Dino Dines (keyboards), Davey Lutton (drums), Gloria Jones (lavinet and vocals).
Tracks: Light Of Love/Solid Baby/Precious Star/Token Of My Love/Space Boss/Think Zinc/Till Dawn/Girl In The Thunderbolt Suit/I Really Love You Babe/Golden Belt/Zip Gun Boogie.
(A compilation of songs from Zinc Alloy and Zip Gun released in America in '74 hangs together better — Light Of Love (Casablanca NBLP 7005) * * * *
Tracks: Light Of Love/Solid Baby/Precious Star/Token Of My Love/Space Boss/Think Zinc/Till Dawn/Teenage Dream/Girl In The Thunderbolt Suit/Explosive Mouth/Venus Loon.)

**FUTURISTIC DRAGON** *(BLNA 5004)* ★★★
Produced by Marc Bolan. January '76.
Marc Bolan (vocals, guitar, moog), Gloria Jones (vocals, clavinet), Steve Currie (bass), Davie Lutton (drums), Dino Dines (organ, keyboards).
Tracks: Futuristic Dragon/Jupiter Liar/Chrome Sitar/All Alone/New York City/My Little Baby/Calling All Destroyers/Theme For A Dragon/Sensation Boulevard/Ride My Wheels/Dreamy Lady/Dawn Storm/Casual Agent.

**DANDY IN THE UNDERWORLD** *(BLN 5005)* ★★★
Produced by Marc Bolan. March '77.
Marc Bolan (guitars and vocals), Herbie Flowers (bass), Tony Newman (drums), Dino Dines (keyboards, synthesisers), Steve Harley (vocals on title track), Alfalpha (backing vocals on Universe and The Soul Of My Suit), Scott Jones (bass), Paul Humphreys (drums), J. Long (violin) Steve Gregory (flute) on I'm A Fool For You Girl, Gloria Jones (occasional vocals), Chris Mercer (sax), Bud Beadle (sax and flute).
Tracks: Dandy In The Underworld/Crimson Moon/Universe/I'm A Fool For You Girl/I Love To Boogie/Visions Of Domino/Jason B. Sad/Groove A Little/The Soul Of My Suit/Hang Ups/Pain And Love/Teen Riot Structure.

**MARC — THE WORDS AND MUSIC 1947 - 1977** ★★★
Produced by Tony Visconti. April '74.
Compilation Tyrannosaurus Rex and early T. Rex.
Tracks: Desdemona (re-done)/Deborah/Strange Orchestras/Child Star/Afghan Woman/One Inch Rock/Stacey Grove/Eastern Spell/Salamanda Palaganda/Cat Black The Wizards Hat/She Was Born To Be My Unicorn/Warlord Of Royal Crocodiles/Woodland Bop/By The Light Of The Magical Moon/Great Horse/Elemental Child/Cosmic Dancer/King Of The Rumbling Spires/Beltane Walk/Ride A White Swan/Hot Love/Get It On/Jeepster/Frowning Atahualpa/Children Of Rarn Suite.

**T. REX WITH MARC BOLAN (The Greatest Hits Volume 1) (Pickwick SHM 953)** ★★
Produced by Tony Visconti. June '78.
Compilation.
Ride A White Swan/Mustang Ford/Jewel/Summertime Blues/Hot Rod Mama/Salamanda Palaganda/She Was Born To Be My Unicorn/Woodland Rock/Beltane Walk/Get It On.
A version released later (Pickwick PDA 044) had same tracks plus Jeepster/Child Star/Raw Ramp/By The Light Of The Magical Moon/Deborah/The King Of The Mountain Cometh/Dove/Hot Love.

**SOLID GOLD T. REX** *(EMI NUT 5)* ★★★★½
Produced by Marc Bolan and Tony Visconti. July '79.
A Marc Bolan-Colin Miles compilation originally set for release in Sept. '77.
Tracks: 20th Century Boy/Groover/New York City/I Love To Boogie/Mystic Lady/Children Of The Revolution/Dreamy Lady/Metal Guru/Telegram Sam/Truck On —Tyke/Light Of Love/Laser Love/Dandy In The Underworld/Soul Of My Suit/London Boys/Solid Gold Easy Action.

**THE UNOBTAINABLE T-REX** *(EMI NUT 28)* ★★★
Produced by Tony Visconti and Marc Bolan. September '80.
A compilation of mostly B-sides.
Tracks: Celebrate Summer/Sunken Rags/Tame My Tiger/City Port/Thunderwing/Satisfaction Pony/Midnight/Jitterbug Love/To Know Him Is To Love Him/Do You Wanna Dance/Dock Of The Bay/Cadilac/Free Angle/Life's An Elevator/Sitting Here/Lady.

**OTHER STUFF:**

**BLACKJACK/Squint Eye Mangle** *(EMI 2047)* Prod: Marc Bolan. August '73. Written by Bolan, played by T.Rex, sung by Pat Hall and Gloria Jones.

**TO KNOW HIM IS TO LOVE HIM/ City Port** *(EMI 2572)* Prod: Marc Bolan.
Sung by Marc Bolan and Gloria Jones.

GLORIA JONES

**GET IT ON/ Get It On (Part 2)** *(EMI 2437)* Prod: Marc Bolan. April '76.

**GO NOW/ Drive Me Crazy (Disco Lady)** *(EMI 25708)* Prod: Marc Bolan and Gloria Jones. May '77. (Drive Me Crazy written by Bolan.)

**BRING ON THE LOVE/ Cry Baby** *(Number unknown)* Prod: Richard Jones and Marc Bolan.

**VIXEN LP** *(EMI 3159)*
Produced by Marc Bolan. December '76.
Tracks: I Ain't Going Nowhere/High (Jones-Bolan)/Tell Me Now (Bolan)/Tainted Love/Cry Baby (Jones-Bolan)/Get It On Part 1 (Bolan)/ Go Now/Would You Like To Know/Get It On Part 2 (Bolan)/Drive Me Crazy (Bolan)/Sailors Of The Highway (Bolan)/Stage Coach.
Sailors Of The Highway was originally played by T.Rex on a *Sounds Of The Seventies* session in 1971.

Marc Bolan plays guitar on Tina Turner's 'Sexy Ida (pt 2)' and other unissued Turner stuff; guitar on David Bowie's 'Prettiest Star' and the single version of 'Wild Eyed Boy From Free Cloud'; guitar on 'Alice Cooper's Billion Dollar Babies' and 'Hello Hurray' from Cooper's 'Billion Dollars Babies' LP; guitar on 'Have You Seen My Baby', the Randy Newman song on Ringo Starr's 'Ringo' LP.
Bolan also contributed a song to the Glastonbury Fayre triple LP released in 1972, an acoustic version (he always prepared his electric songs by demo-ing them acoustically) of 'Sunken Rags' (B-side Of 'Children Of The Revolution'). The song appeared to be a gentle attack on the press, although Bolan denied this. "How come you treat me like a fool?"
*(Thanks to Nikki Sudden for lists, and Paul Roland for details.)*

Study this picture then answer these simple questions.

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a A chainsaw? ☐
b A Texas TI 57 calculator from W.H.Smith at £28.95?* ☐
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2 You're set a thesis entitled 'Cannibalism: A passing fad?' Would you rather type it up on:
a The bus going home? ☐
b Two fingers? ☐
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4 You're asked to spell 'jodhpurs'. Do you:
a Look it up in the Little Oxford Dictionary (£2.25 at W.H.Smith)? ☐
b Ask the English teacher why he can't wear a suit like he's supposed to? ☐
c Guess? (Frankly, this isn't the answer we're looking for) ☐

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a 85p? ☐
b £2,612,449.62 + VAT? ☐
c Not as much as they were before? ☐

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a A complete daze? ☐
b This nifty Top Frame Briefcase – only £10.95 to you from W.H.Smith? ☐
c A dustbin? ☐

7 Until October 13th, we've clipped £1 off the Waterman Graduate Pen. Is this:
a Any way to treat a perfectly good pen? ☐
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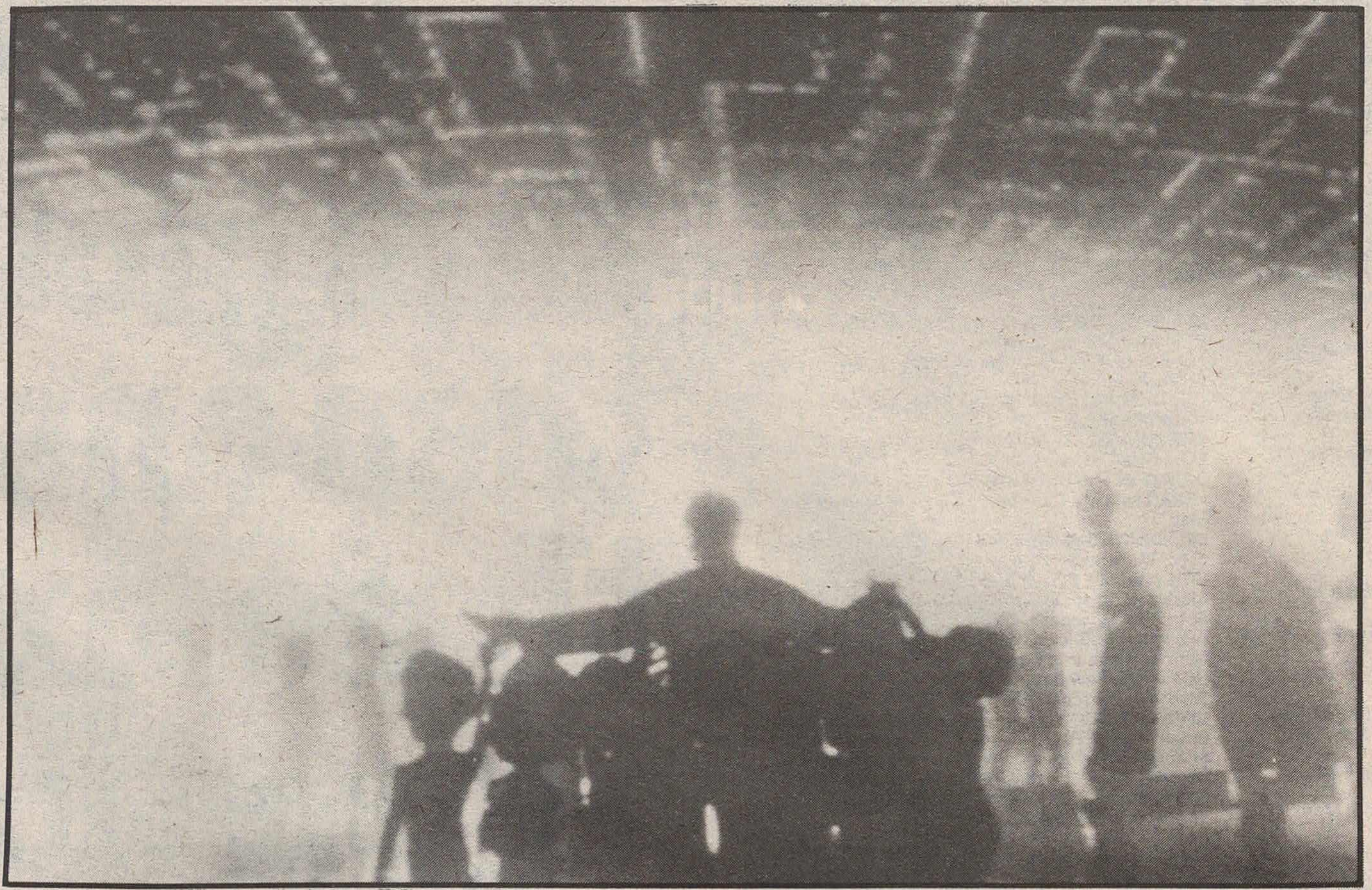
# Yes, it's special

## The Special Edition Of Close Encounters Of The Third Kind

**Directed by Steven Spielberg**
**Starring Richard Dreyfuss, Teri Garr, Melinda Dillon and Francois Truffaut *(Columbia)***



*CE3K time again: "When you wish upon a star . . ." Richard Dreyfuss takes the cheap day excursion to Utopia.*

MOST directors tend to dismiss their second thoughts about one film in favour of working on another.

Not so the tireless Steven Spielberg who, although committed to making *1941* and now *Raiders Of The Lost Ark*, has still found the time to finish *Special Edition*. Suspicions that the project was merely a means of reawakening interest in *Close Encounters* are soon allayed. The changes Spielberg has made are hardly cosmetic, including as they do the insertion of new material, the restoration or deletion of old and extensive re-editing. In short, the director has dramatically restructured his film for the better.

It now appears that Spielberg was most unhappy with *Close Encounters'* centre section, that involving the frenzied demolition of his house and garden by power worker Roy Neary (Richard Dreyfuss) as he built a replica of Devil's Tower, Wyoming in his front room.

Most of these scenes are now gone, their removal long overdue — they seemed unnaturally heavy-handed, verging on the slapstick that would later fatally overwhelm *1941*, and only succeeded in reducing the film's opening run to an unhealthy jog.

More importantly their inclusion upset the delicate balance between Spielberg's possibly unwitting surrender to the erratic rhythms of meta-symbolism and the setting in which he chose to let these rhythms wreak their havoc.

At one extreme Spielberg was toeing a Jungian line on UFOs, implying that the phenomenon might represent a physical expression of the aspirations of the collective unconscious (UFOs as awesome God substitutes, etc); at the other he was determined to observe the death throes of the American Dream in one particular household in Muncie, Indiana. Ideally the two themes, both of which hinge on our varying perceptions of the archetypal, should have cogently interlocked, but at times Spielbergs overstated portrayal of Neary's breakdown provoked the opposite effect.

Neary, however, remains a most fascinating case for treatment; he is after all the Dream personified. So guileless, so trusting in the inviolability of his society and country's institutions, he could jump through his TV screen to assume a suitably smalltime but still 'heroic' role in one of the all-American features that flicker endlessly across it. More interested in model trains than his sons are, Neary is a perpetual innocent — at least until he is suddenly confronted with the knowledge that he is quite unprepared to witness strange and unusual occurrences in the night sky over Indiana. His own close encounter leaves him mentally defenceless. Wish-fulfilment on such a genuinely cosmic scale is one thing, but relaying its effects to an unbelieving wife (Teri Garr) is another. The only level on which Roy and Ronnie can communicate after he's seen his first UFOs is that of their common experience as American consumers; they compare the alien machines to various shapes and sizes of ice cream cone.

*Special Edition* increases its angle of attack on the Dream, and so avoids many of the original film's incongruities. It does so mainly by restoring two crucial scenes. In one Neary resigns himself to his kids' vote for an evening's miniature golf over one spent at the cinema seeing Disney's *Pinocchio*, one of the cornerstones of Neary's childhood memories. In the other Neary and his wife hurl abuse at each other and the watching kids are reduced to angry tears. The Dream is fading fast, but its passing is no longer so whimsically lamented.

Elsewhere Spielberg adds a discovery, this time in Mongolia, as startling as that of Flight 19's Avengers in the Mexican desert, and doubtless as costly to recreate. We also see further footage of the aliens before, inevitably, we're taken inside the mothership itself, at which point the visual pyrotechnics become curiously bathetic.

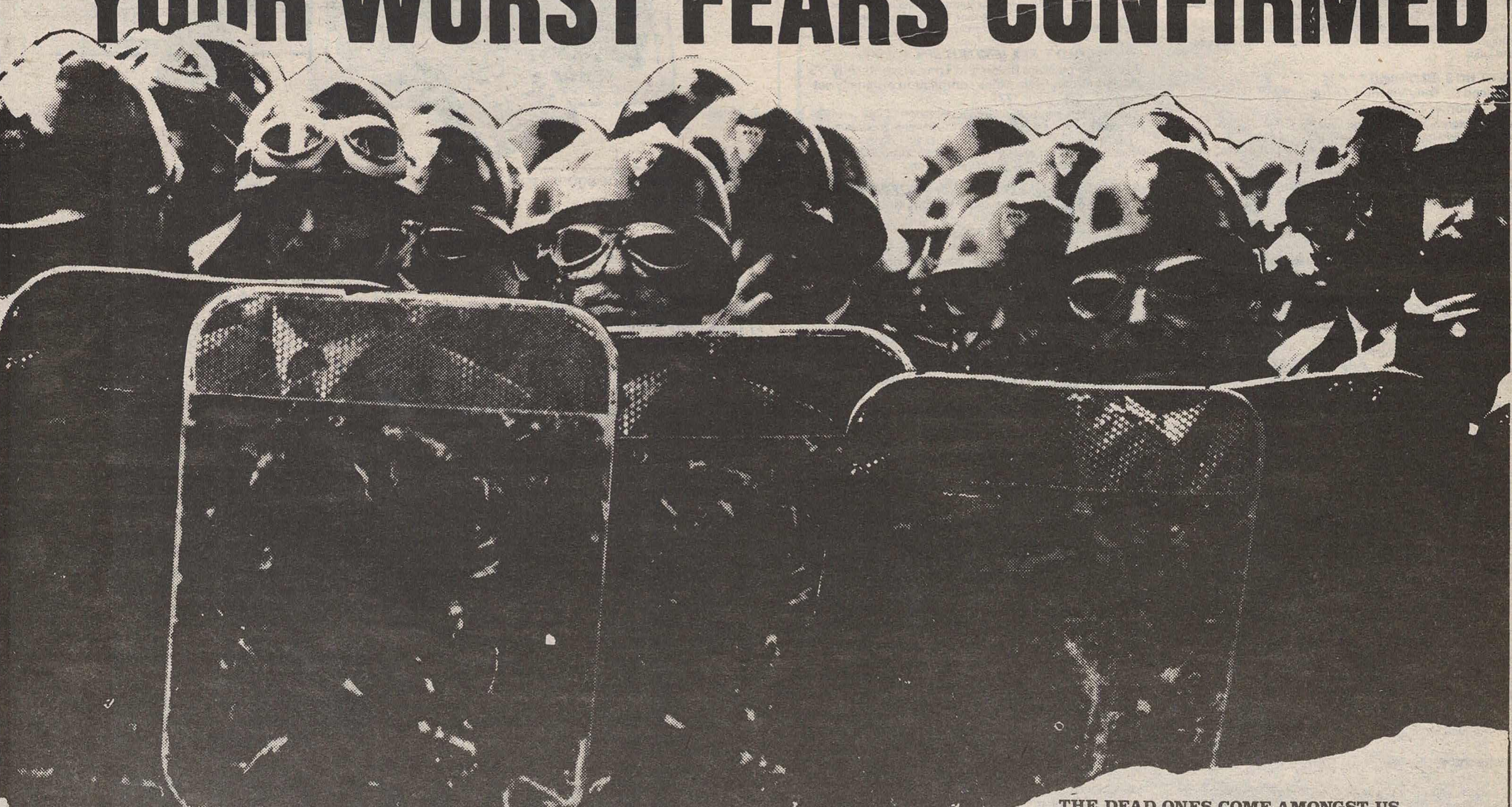
Spielberg's conception of the mothership's interior as a veritable hive — the scoutships cluster together like hibernating bees — of kaleidoscopic activity is really as superflous as it's splendid. The sequence doesn't so much, in Spielberg's words, "enhance the work to meet my original vision" as detract from it.

Other alterations do "improve the story's impact". The additions are mostly minor — fragments of dialogue and brief setting shots like that of the mothership's shadow passing over Neary's truck — but all help to clarify previous points of contention and, combined with Spielberg's rigorous editing, lend the film a greater urgency.

The original's most brilliant moments — the animation of the toys in a child's bedroom and his abduction by the aliens — are left almost intact, and sensibly so; the finesse with which the latter of them juxtaposes the child's wonder and his mother's terror remains unsurpassed.

The public meeting of a government UFO commission is now deleted, and along with

YOUR WORST FEARS CONFIRMED



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it much of the sense of official indifference that offset *Close Encounters'* unprecedented — and utterly unapologetic — optimism about any contact with technologically superior extraterrestials. It still seems scarcely credible that the US military would acquiesce in such a situation — but then you can simply take Spielberg's ingenuousness on this point or leave it, and I'll take it (as a welcome change from the scenarios hysterically propounded by so much 'hard' SF).

Direct comparisons between *Encounters* and *Edition and Star Wars et al* are pointless. Spielberg is offering substantial, psychologically sophisticated popular cinema, his peers witless comic-strip spectaculars.

Few directors have had or seized the chance to revise one of their films so extensively, but even fewer could have carried it all off so triumphantly.

**Angus MacKinnon**

*Richard Dreyfuss: "Gosh! Thanks awfully much, Angus!"*

ON THE BOX
IS ON PAGE 42

## SILVER SCREEN

## wants you to see a film — *FREE!*

**BREAKER MORANT is the latest in a long line of Australian films to have received critical acclaim at international film festivals, most notably at Cannes.**

**Edward Woodward and Jack Thompson star in Bruce Beresford's *Breaker Morant*, an unflinching indictment of political and military hypocrisy during the Boer War. Harry 'Breaker' Morant remains one of Australia's most contentious folk heroes: "They have to apologise for their bloody war," says Morant. "They're trying to end it now, and they need scapegoats. That's us — we 're the scapegoats."**

**NME and Enterprise Pictures offer *Silver Screen* readers the chance to see *Breaker Morant* at a special preview screening. And it's not a late night do this time, it's at the civilised hour of 7.30pm. Arrive at 7pm and you'll get a glass of the finest Aussie plonk thrust in your hand (its presumption is guaranteed to amuse you).**

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## Harlequin

**Directed by Simon Wincer Starring Robert Powell, David Hemmings and Broderick Crawford *(Hemdale)***

THE IDEA is a good one. A reconstruction of the story of Rasputin in modern America, it substitutes White House intrigue for the fragile decadence of the Russian court.

The pity of it is that *Harlequin* never realises the full potential of the historical simile. Displaying all the characteristics of a rush exploitation, it remains an attractive but undeveloped idea.

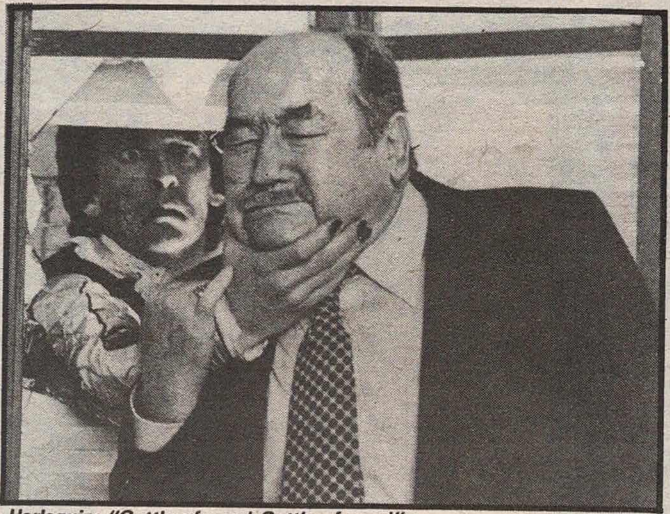
Robert Powell plays Gregory Wolfe, a mysterious faith healer who enters the unhappy family triangle of Senator Nick Rast (an indolent portrayal by David Hemmings). Rast's political ambition is matched only by his backer's ability to manipulate him, even to the point of murder, and his marriage is one of convenience: "I'm not so much a wife as a PR job," and so on. They are united only in their concern for their son, Mark, who is dying of leukaemia.

What might have been a neat little thriller is spoilt by a lack of conviction among the actors, a shoddy script and some rather odd editing. What are we to make of a movie that shows a TV screen somewhere in America displaying the BBC2 test card? (Especially as the film was made in Australia.) What should be wreathed in mystery winds up covered in confusion.

Better casting might have helped. Powell is a limited actor and while he doesn't actually trip over the furniture his consumptive attractiveness is no substitute for genuine presence. Possibly mindful of this, the director dresses him up in all manner of 'mystical' garb from Jesus robes to diabolical black leather, but even the black nail varnish can't disguise the fact that he's little more than an elegant clotheshorse.

Without the allegorical pretentions, it might at least have been enjoyable nonsense, but even the special effects are disastrously banal. As it stands, it's just plain soppy.

**Neil Norman**



*Harlequin: "Gottle of geer! Gottle of geer!"*

## Rough Cut

**Directed by Donald Siegel Starring Burt Reynolds, Lesley-Anne Down and David Niven *(CIC)***

THUS MR Siegel continues on his erratic way; the upswing in this most inconsistent of American directors' artistic fortunes promised by *Escape From Alcatraz* seems to have been shortlived.

Reynolds is the high-living London-based jewel thief, Down the English rose of a kleptomaniac whose father just happens to be "high up in the government", and Niven the elderly Scotland Yard inspector who suavely blackmails her into attracting our dapper diamond-head's attentions in the hope of finally putting him behind bars. This is known in the trade as casting to type; it is never a very good idea.

*Rough Cut's* script is dreadful, so dry-rotted it even repeats the prehistoric "something's come up" gag, this delivered down the phone by a Reynolds confronted by the sight of Down removing skirt to reveal expensive lingerie, rear bodyscaping, etc. And after the 'ultimate' and ingeniously elaborate robbery has been planned and carried out in suitably cosmopolitan locations with suitably sophisticated props, then what? The prank's tail is twisted with all the subtlety of someone swinging a cat.

Even Siegel's typically concise and bold treatment of the film's action sequences can't save it. This is enjoyable but hopelessly quaint We All Love To Love A Dashing Villain nonsense through and through. *Rough Cut* is cinema by numbers, counting down from one to less than zero.

**Angus MacKinnon**

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HAS A BEGINNING...
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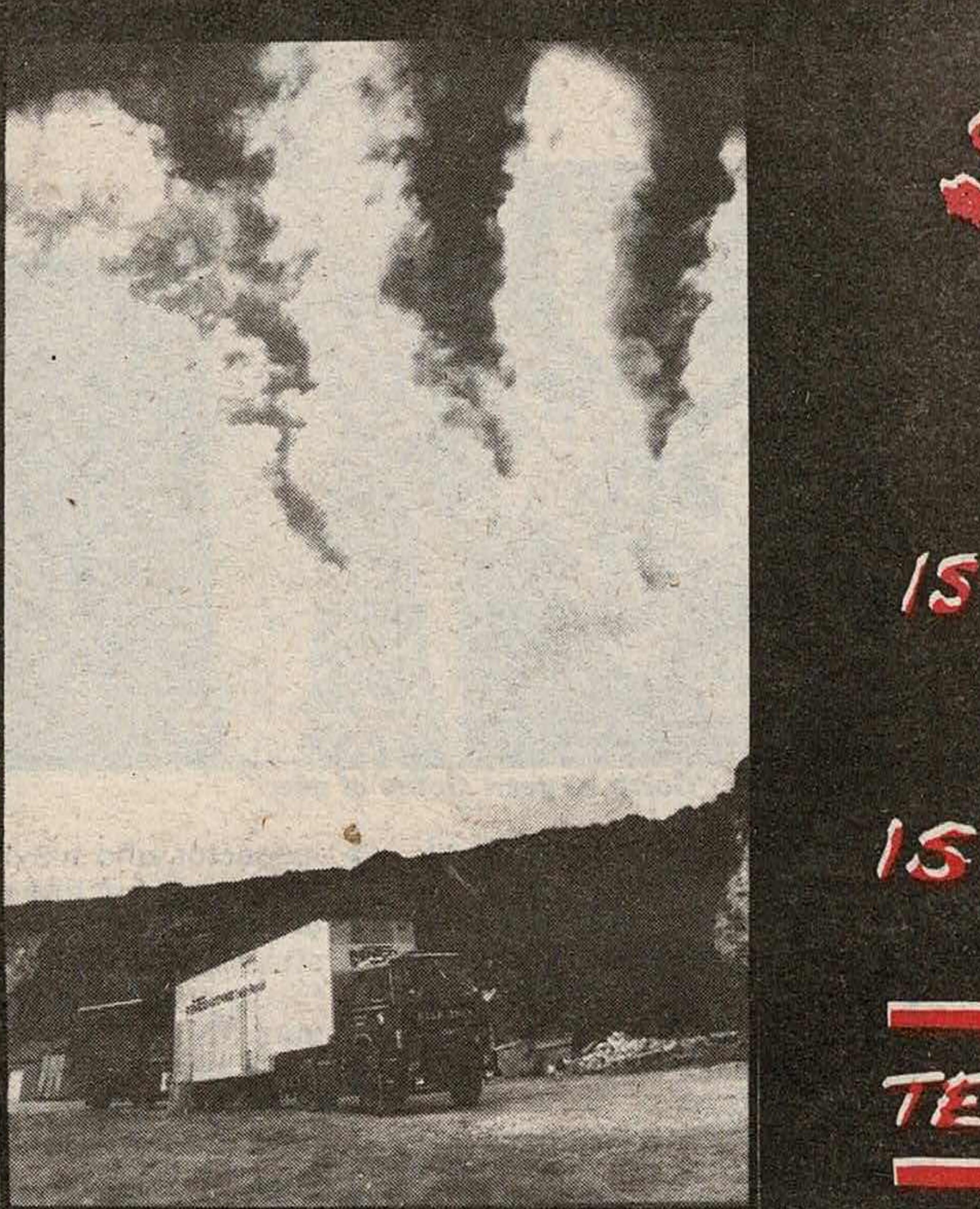


# STOP THE TOUR I WAN TO GET OFF

## IS IT DESTINATION HEARTACHE FOR JERRY DAMM AND THE SPECIAL PATROL? IS ARRIVING MORE IMPORTANT THAN BEING THE

TEXT: CHRIS SALEWICZ

IN ST AUSTEL, Cornwall, it is only a few minutes since the pubs have opened for Sunday lunchtime. The red-faced moustachioed police sergeant and the younger clean-shaven constable who accompanies him stand on a corner of the otherwise deserted High Street, idly contemplating the Coventry City coach that has been co-opted by The Specials for their current UK tour.

The coach has pulled up outside the pub to collect support act The Swinging Cats for the journey to Bristol. The Cats have stayed here for the night following the first gig in the town of the 'More Specials' tour. The larger, main Specials party had needed to travel the 20 miles across the Cornish peninsula to Newquay to find a hotel in the area capable of accommodating them.

In keeping with the uneconomical utilisation of time in rock'n'roll that is probably the reason so many musicians turn to Zen Buddhism, a short halt after only a brief drive has already stretched to a stop of nearly an hour.

Leaning on the red plastic bar in the mock Tudor lounge is guitarist Roddy Radiation and Specials' organ player and general mainman Jerry Dammers. Dammers' stubbly, football-like face is coated in a continuous near-blank grin as he pours bitter down his throat. As his lips curl round the beer glass he reveals the missing front teeth that, with his scraggy thatch of furry hair, are the final touch needed to make him look like a demented sea-lion.

Standing over by the empty fireplace is the small, neat figure of Rico Rodriguez, the 46-year-old Jamaican ace trombonist who, along with his excellent trumpet-playing sidekick Dick Cothell, has worked with the seven musicians in The Specials since the first 2-Tone tour last October. Both hands occupied holding a cup and saucer, the teetotal Rico sips from his coffee and nods his head in the direction of the pair at the bar.

"The Specials," the quiet, calm tones of his Jamaican accent announce, "are a *vital* group, man. Some writers and men like this, y'know, they say that The Specials is stealing reggae or ska music from the black man. But this is just pure foolishness, just pure fuckery, these things they say. For when I lived in Jamaica I played sometimes as part of The Skatalites. And even before The Skatalites were playing together, I was playing this music and was a most loved and respected musician in Jamaica, and knew and played with the finest musicians there.

"So would I be playing with The Specials if these things that these people say are true? The people that are saying these things are those that themselves deal in the music *business* way of thinking. They are the ones who're interested in fads and fashions and in controlling musicians to just exploit them and make money from them.

"For The Specials are truly a revolutionary group. This 2-Tone way of doing things is fantastic, man: for now it is the musicians who're running the music, not this pure thievery that goes on everywhere before. It is very important this thing that The Specials deal in, and I love to play with them.

"But Jerry, you know" — he waves his cup in the direction of Dammers, as the organist gurgles down several more mouthfuls of ale — "he has to look after himself a bit more, take better care of himself. Otherwise he could cause himself some harm.

"Two days ago, when we'd just arrived at the hall to rehearse the set, Dick and I were down on the beach taking photographs by that old wreck. And we didn't find out until yesterday that at that moment there was a major crisis going on in the band, and the tour was very near to being cancelled.

"Yeah, man, Jerry has to work fantastically hard, making sure everything runs as it should. But he must look after himself better, that's all."

Over at the bar Jerry Dammers drains the last drops of his pint and walks to the door — the weak grin still fixed on his face, like a mask he is wearing to allow him to think quietly without anyone noticing.

IN FACT, I had been made aware of the crisis that came close to getting the tour cancelled only a matter of minutes after the drama had taken place.

The Specials party arrived in Cornwall on Thursday evening. Late the next morning the group travelled from Newquay to St Austel and down to the beachside entertainment complex where the venue is located. The Specials intended to run once through their entire set, a task that so far had not been tackled, their two weeks of rehearsal in Coventry having been rendered problematic by a frequently absent Jerry Dammers.

Arriving for the rehearsal at the hall, however, it is discovered that — predictably — the PA has not yet been set up. Most of the group adjourns to the sombre, dark-panelled surroundings of a nearby pub. There, after a pint or two Dammers announces he is returning to the venue. He's asked for a doctor to come and visit him in the dressing-room. "I'm just not feeling . . . *well,*" he mumbles.

The doctor arrives. Shortly after, all the remaining members of The Specials are ushered out of the pub for an urgent meeting and an hour or so later, I come across bassist Sir Horace Gentleman standing in front of the stage as the PA finally is erected. "Well", he announces, relieved, "it's all okay. We're going to do the tour, and I'm looking forward to it."

In the Wimpy Bar I find Dammers, caring for his health by digging into a nutritious giant Wimpy and chips. "The doctor just said I'm ill from overwork," he announces dully in a voice weak with weariness. "The other day I thought I had glandular fever. I've had it before and it's really horrible: I knew that if I had got it I wouldn't be able to go on the tour. I think I was just trying to think myself into it, though, because I knew that if I had got it all I'd be able to do would be just to stay in bed."

BY NOW it should be apparent to even the most insensitive of fellows that The Specials/2-Tone Records have done more to expose and eradicate petty racial squabbling in the UK than any number of self-righteous, overtly political organizations. Multi-racial British bands beaming into twenty million homes via *TOTP* is an enormous cultural breakthrough — the subliminal changes that can wreak are infinitely greater than any number of RAR badges.

And this is in addition to the obvious truths that Rico tells of 2-Tone tearing power from the record business statisticians and returning it to the people who actually make the music. Though for that Chrysalis have made Jerry Dammers and his crew pay the usual harsh price of progress, as a few sets of figures will show.

There is certainly no doubt in the mind of bassist Sir Horace Gentleman that at times over the past year it has seemed as though The Specials must have joined the Big League rock'n'roll circus. Very disillusioning: "It was a fairly temporary feeling that, though. Most of it's disappeared now. I think that Jerry felt it far more.

"He said to me a while ago that it seemed a bit unfair that if a car factory turns out a duff model of a car, then at least it can be recalled and repaired, yet of course you can never do that with a record. I think it's a huge strain for him feeling that he has to be in charge of all the quality control of 2-Tone Records and all the hustling that's been necessary for it.

"He's been in a pretty bad state: Though you should ask him about all this."

"Actually," Dammers says mournfully when I corner him in the hotel bar, "I'm not very good at all at hustling. I really hate all that. But it just seemed that no-one else was going to do it, so I had to.

"Someone in *Sounds* made me out as being like Young Businessman Of The Year. But I hate all that. I really hate capitalism. 2-Tone is just about music. Anyway, Rick Rogers negotiated the deal with Chrysalis. He was doing it on our behalf, though, and not like some big deal manager. He gets just the same percentage as the rest of the group."

In case it seems as though The Specials are cleaning up financially it's worth pointing out that it was only six months ago that all the band first went on a regular wage — £300 a month. Also, though they'll make £60,000 on this current tour, the costs will be £80,000.

2-Tone was never a Macchiavellian masterplan that had been simmering for years in Dammers' subconscious. Terry Hall, the dry, deadpan Specials singer who first got into rock through Roxy Music and appropriately enough looks like a less naive Eddie Jobson, tells how it was Jerry himself who suddenly realised ska was the means of bridging the reggae and punk the group were playing until well after the 1978 Clash On Parole tour.

"Punk still exists," maintains Hall, "2-Tone was just the logical next step . . . We never wore black and white onstage. It was just the audiences who used to come dressed like that."

When the 'Gangsters' 45 had been cut," he says, "we didn't have a B-side, so I suggested we put on the B-side this song Neol Davies had done called 'The Selecter'."

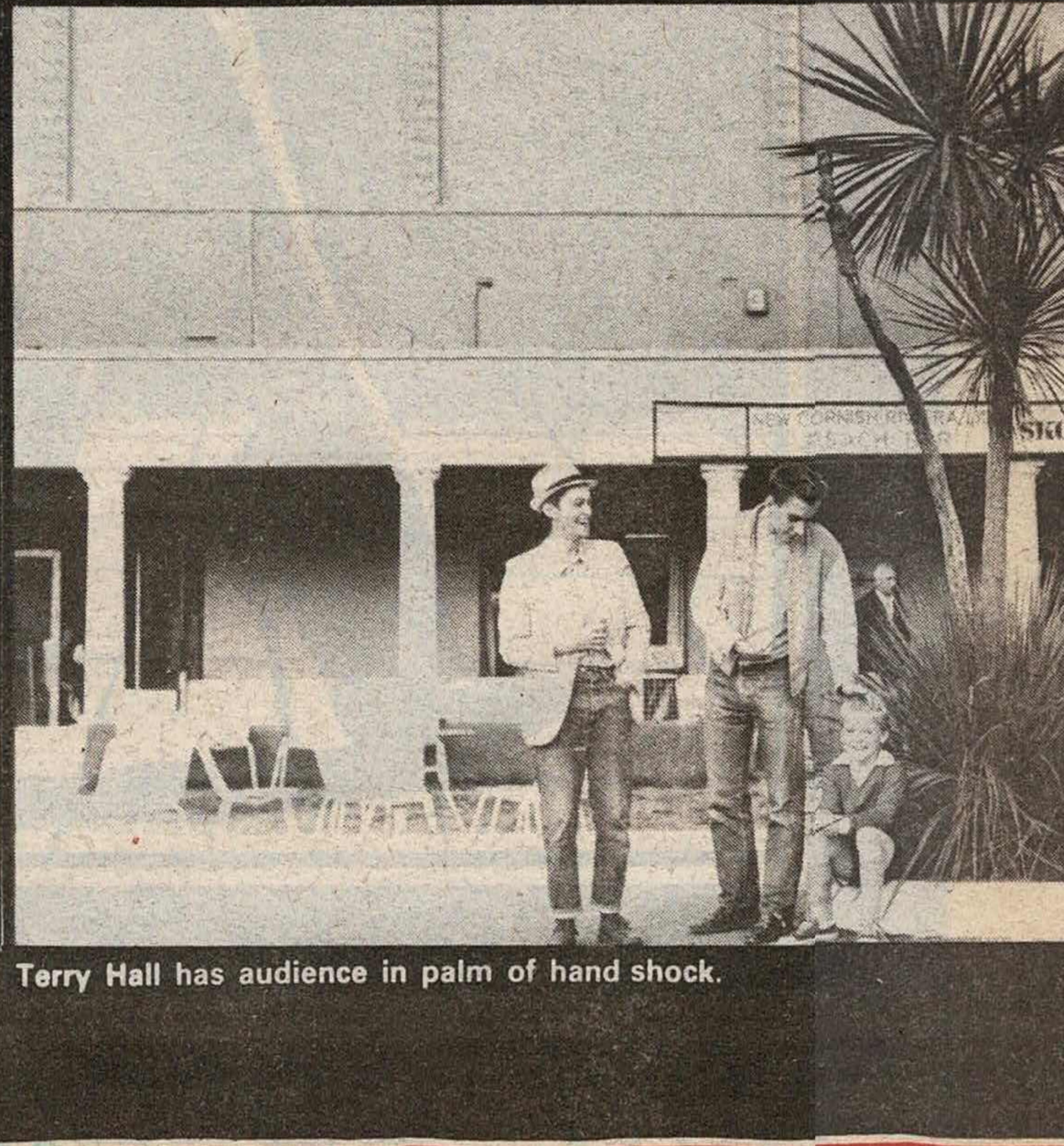
Dammers confirms this alleged lack of guile. "There was no masterplan at all for 2-Tone. Yeah, it was just that we stuck on the B-side this song Neol Davies had done a couple of years ago. That was all. And then there were these chances to get out something by Madness and then The Beat, but it's not like we're exactly getting rich from it or anything."

In fact, though The Specials themselves have little about which they can complain concerning the contract Chrysalis gave them for their own recordings, no-one apart from Chrysalis seems to fare too well from the other 2-Tone recordings. Dammers breaks down what sound like measly percentages to point out how a large outfit like The Selecter could end up with £125 each from a single that sold 100,000 copies.

OVER→

Busy dune nothing

Specials act like they've just seen a coast



Terry Hall has audience in palm of hand shock.

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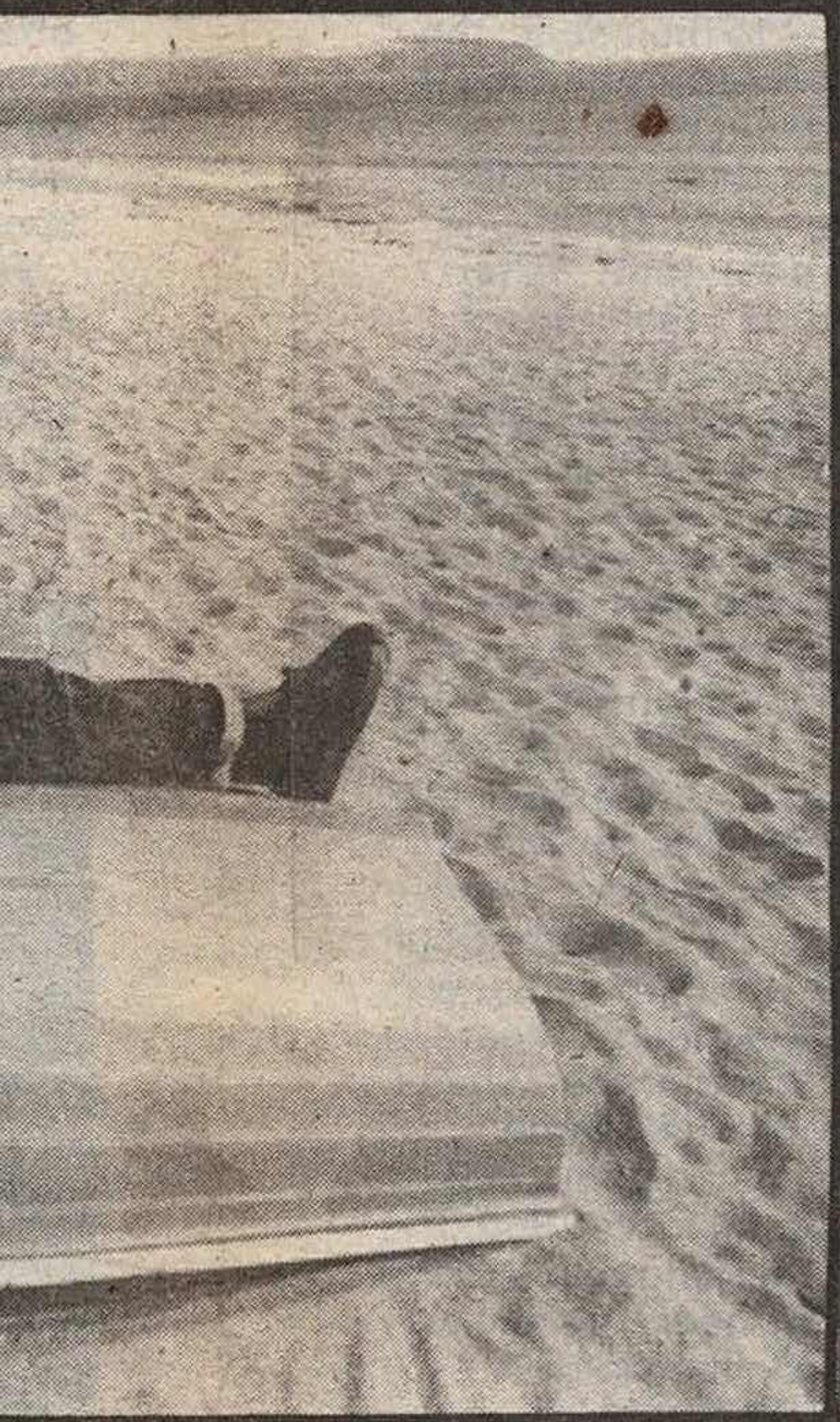

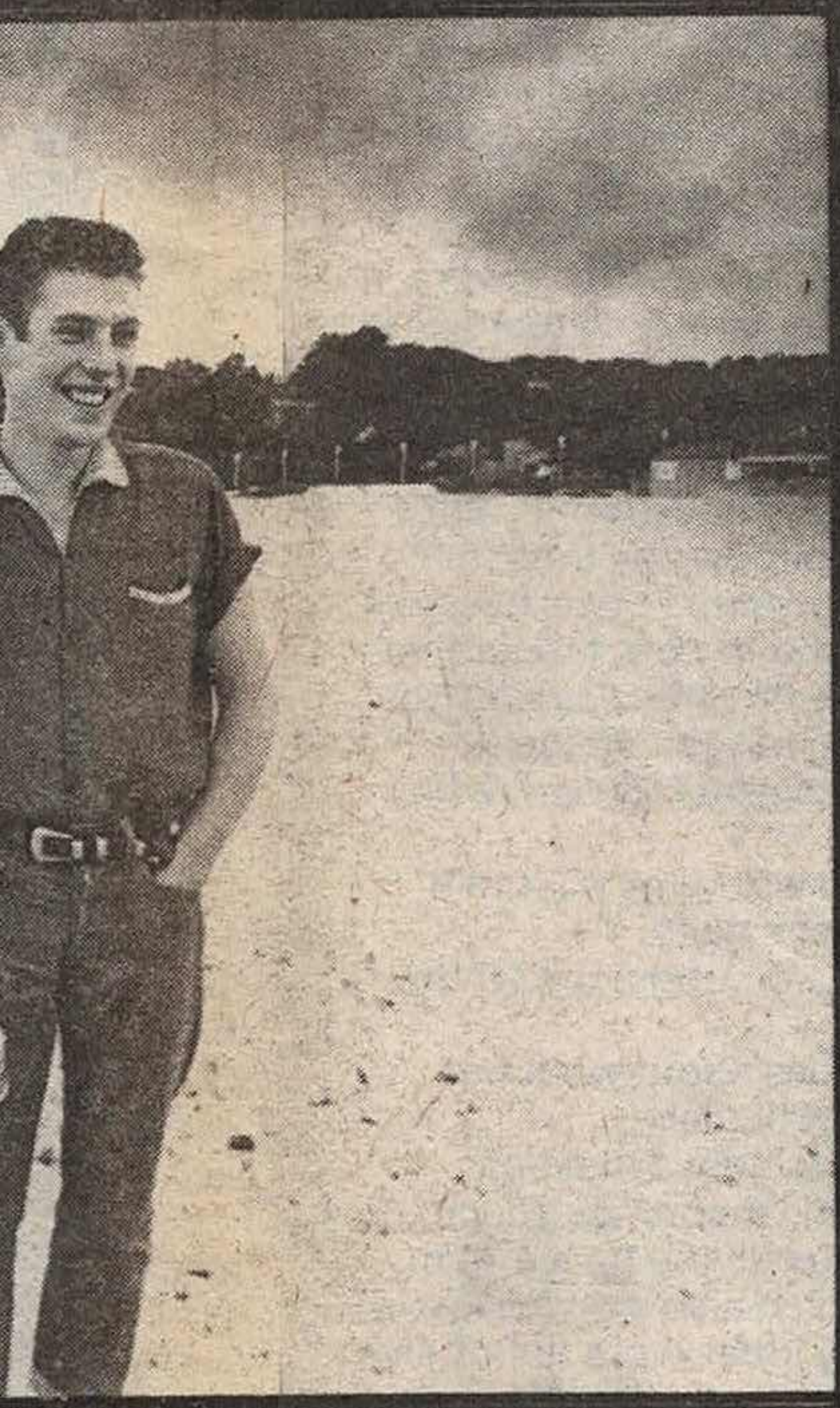

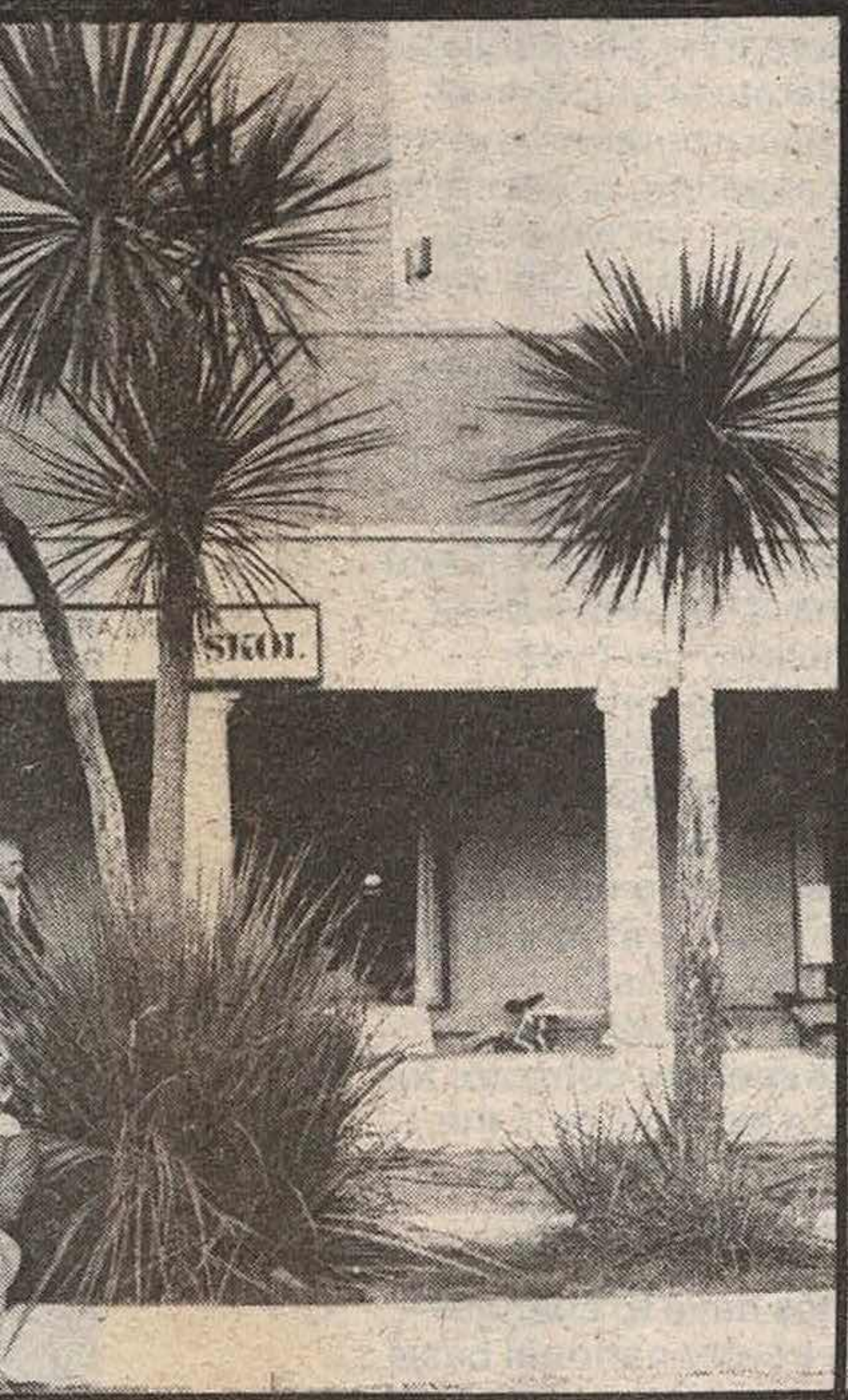

The Last Days in the bunker

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# ROLLING ON

→CONTD

It sounds like a lousy deal, I say. "Well, it isn't a lousy deal, really. Because it's better than anyone else would give us. No-one else would give us a deal like we wanted. They'd give us — The Specials — a deal, but they wouldn't give 2-Tone one.

"Like I say, I'm not trying to become some sort of big record business mogul or anything like that. It's just there doesn't seem any other way of doing it, that's all."

RHYTHM guitarist Lynval Golding, who moved when he was 13 from his native St Catherine in Jamaica to England, maintains a far greater public presence than Terry Hall's co-singer Neville Staples. Whereas the wheeling, dealing Neville doesn't need no whisky to make him feel frisky and keeps himself very much to himself ("I just stay up in my room and watch my TV and listen to music and do a few exercises"), the lighthearted Lynval is as likely to be found in the hotel bar or down the pub as any of the white musicians in this moderately boozy band.

Lynval, who according to drummer Brad is always "either asleep or laughing", agrees entirely with Rico that in what The Specials are doing there is no Led Zeppelin-like theft of the black man's music. Sitting on a stool in the window of a crowded Newquay harbour pub, Lynval laughs at the suggestion that there might be anything improper in The Specials musical conduct. "Nah, man. You know, me play Specials' records to guys who is the strictest Rastas, and they don't complain. Not one has said to me that we shouldn't be playing this music. They just care about reggae music, not about whether it's black or white people playing it. Just the music, man."

Lynval first began playing the guitar at the age of 18, inspired by Jimi Hendrix. "He gave me the kick to play music." Later, BB King became a greater inspiration. "It really says a lot to me, BB King. I like reggae a lot, y'know, but when I'm at home on my own I listen to blues a lot more. People like George Benson, too; I love their playing."

Lynval is modest when I tell him I've heard that it was he who first truly injected a reggae feeling into the group. "I think I helped with the rhythm and the swing of it. But," he continues, "Jerry was always into it. Jerry was always a real rebel, y'know. Wherever a blues dance was, you'd find Jerry. One of his favourites was always Toots. 'Time Tough' was the first reggae number we ever did.

"When we were on The Clash tour Neville used to start toasting on the mike at the mixing desk — he was really just a part of the road crew then. But when we got to Leeds Jerry had his keyboards in the dressing-room before the gig and he just started playing, and Neville just started singing 'Monkey Man' to it. And then it was in the set from then on."

When Lynval encountered them, Jerry, Horace, and Silverton were already part of the unit that was eventually to become The Specials. "Jerry lived about four doors away from me and I met him in this local called The Pilot. I already knew Silverton. I'd played in this band with him called Pharoah's Kingdom along with Charley Desmond and H from The Selecter. That was when Jerry'd been in The Sissy Stone Soul Band. We all sort of knew each other.

"Anyway, Jerry wasn't working during the day and neither was I so sometimes rather than go home to my dad's I used to just sleep over at his house — he shared this place with Brad, who was working in the Virgin record shop at the time — and that's how we got started, really.

"Also, all of us had played at one time or another with this guy called Ray King who was this sorta Geno Washington-type figure. Jerry's played with him, Neol Davies and H from The Selecter, me. People go and sort of serve their apprenticeship with him."

Silverton is often spoken of as a somewhat moody and volatile figure. His reasons for quitting The Specials, however, according to Lynval, were purely fiscal. The Specials had no money coming in, says Lynval, and Silverton had no way of paying the mortgage on his house. Currently, he's working with Desmond and Charley who've just quit The Selecter due to a desire to make harder music.

"I tell you something," asserts Lynval in further discussion of these financial matters. "I really respect The Clash because of the way they got so mad with Bernie Rhodes when they learnt we was only getting £25 a night for supporting them. At least they managed to get it doubled, but even so that wasn't enough."

The departure of Silverton and his replacement by Brad apparently left The Specials free to pursue the ska influence that was to draw together the different strands of punk and reggae with which the group, by then managed by Bernie Rhodes, were playing. Lynval: "We wanted to change the tempo for some time, 'cos Bernie'd been saying our sound was much too jumbled up. Bernie gave us some good advice, y'know. Anyway, Jerry'd had the idea for a while of bringing in a kind of bluebeat feel, but Silverton just wouldn't listen."

LIKE MOST of the white members of The Specials, drummer John "Brad" Bradbury, who joined the group shortly before they cut 'Gangsters', has a Mod elder brother via whose record collection he was given an intense grounding in '60s soul. As have both Dammers and Sir Horace, the brisk, alert Brad has a Fine Art degree ("I studied art history, but I couldn't hold a conversation about it if I tried"). Unlike those two, however, he didn't pick it up from Lanchester Poly, but from Hull, where he moonlighted from college by drumming in soul-based bands that played the working men's club circuit.

Though Coventry is about as close to London as it is to Wigan Casino, the local kids have for years had a vocabulary littered with arcane terminology like "all-dayers", words that only very recently have made sense in the South. There is a vast acreage of England where, with Northern Soul as its focus point, Mod never went away. When The Specials first appeared on *Top Of The Pops* with 'Gangsters' in the mid-summer of last year, their arrival coincided with the half-baked, Southern-based Mod revival, with which the 2-Tone mob fallaciously were linked. Though the now abandoned second-hand Tonic suits were then recent additions to their style, the mood maintained by The Specials had roots as deep as Midlands mine-shafts.

Indeed, not too long ago, Jerry Dammers had an idea that might've rendered Dexy's Midnight Runners quite redundant: "After we'd done 'Gangsters' I didn't really know what we were going to do next. For quite a long time I thought we should just go into this total Northern Soul thing. We were going to have sort of totally changed direction. In the end we didn't, obviously, but that's how 'Sock It To You, JB' ended up on the new album."

It was Brad, who is proud that not even at the end of the '60s did he have long hair, who worked out the arrangement of 'Sock It To You, JB' for 'More Specials'. As The Specials coach travels from London down the M4 to Cornwall, Brad, chain-smoking Benson and Hedges, mentions that though Northern Soul was a powerful force in the Midlands that was nothing compared with how much it meant in Yorkshire or Lancashire: "I remember when I was living in Hull in the mid-'70s, I came across this scooter club that had about 200 members and had been going since 1966. The Northern Soul thing is something that's really totally been ignored by the media, yet it was *so-o-o-o* important to kids in the North.

"The mod thing *never* died out up there because of it. Especially in places like Blackburn and Bradford and Wakefield that didn't have really successful football teams with loads of supporters who'd travel around and see the other team's supporters' styles and become skinheads or whatever.

"Coventry skins, though," his thoughts jump, "were some of the hardest there were. It was only Chelsea and Manchester United who had a heavier reputation."

To his Irish working-class parents, Brad says, he is "eternally grateful for the way they allowed me to have a good education". After he left college he worked for some time in the Virgin record shop in Coventry. It was because of this job that he could build up a substantial reggae collection. "It's funny the way you get burnt at first with buying reggae. At least seventy-five per cent of the stuff I used to buy is really useless."

It is he and Jerry, with whom he shared a house, who have the most aware understanding of reggae amongst the white guys in the group.

Nowadays, Brad worries about what he believes is a growing inarticulacy.

"I find increasingly these days that I'm abandoning the academic theory approach to things like politics and just living on a much more practical level. Which also worries me in a way, because once my ideas were definitely set and clear and fixed and now they seem to have become very disparate. I think I'm becoming senile, actually," he jokes.

"I find I'm so much more tolerant of things that I shouldn't really tolerate at all. Even of things like racism — I'll hear someone coming out with really the most appalling racist crap, and whereas a few years ago that would've made me see red, now I'll just think 'Oh, well, he thinks like that because . . .' . . .

"Mind you," he continues after a moment, "doing *this* — working in music — totally divorces you really from what life's all about.

"I've even suggested that we knock The Specials on the head for a year and go off and just do different jobs. The others have been talking about having a holiday next year — Jerry's been saying he'd like to have some time just to do some writing — and if they do, I really might think of going and working on a building site for a few weeks. You know why: because amongst blokes working on sites you really find out what's going on and you don't get any bullshit and you do get real communication. And communication's something governments seem to conspire to prevent. Yet just talking to each other is the only way anything's going to change and those petty boundaries are going to get broken down.

"Everyone knows things have to change — but it can't just occur on a petty national basis — everyone around the world's gotta to be aware of what's going on. And on the simplest level that can only happen if we talk to each other."

Horace, too, volunteers that he's contemplating returning for a while to less

UP, UP AND AWAY....

rarified employment: atter this tour he's planning to do a van driving job with a friend's firm up until Christmas.

It is the whole band, then, and not just Jerry Dammers that is (a) suffering from some form of fatigue, and, more important (b) realising the unreality of their occupation. These psychic problems are no doubt inter-related with the extreme friction within the band evident on their summer Seaside Tour. Then, this fractiousness revealed itself in public with Dammers and Roddy Radiation having an onstage confrontation that came close to blows.

In fact, much of the confusion within The Specials is no more extreme than that experienced by most groups who capture sudden success. Though they often result in fatuous "Band-To-Split . . ." headlines, a lot of bands indulge in internal feuding a lot of the time. Within many groups there exists — in fact, *must* exist — the same chemistry as within a family unit, with all the intensities of love and hatred that that implies. And, like most families, groups tend to try and keep their arguments to themselves.

The Specials also share those secret codes and esoteric catch-phrases common to all groups as a vital part of their structure. I have yet to come across a group in which humour is not an essential aspect of their survival.

AS THE group gathers in the *Fawlty Towers*-like lounge of their Newquay hotel, prior to setting out for the St Austel show, Jerry Dammers, perhaps unconsciously aware of the need to diffuse any sense of lingering unease caused by the previous day's histrionics, loudly demands, "Right! I had my nervous breakdown yesterday. Who's turn is it today?"

Prior to the gig, held in an airy, acoustically sound, modern hall, I come across the ridiculously named Roddy Radiation sitting in the dressing-room with his girlfriend. Terry Hall is also accompanied on these early dates by his young lady, a matter that vexes certain other members of the band who incline to the belief that touring is the one time when the band is constantly together and can engage in a nonstop rapport that can only assist their musical advancement. Touring is Men's Business, and not a world for women who should be at home plaiting their hair and making dresses.

Though it's possibly due to insecurity, Roddy comes across as the moody one in the group. But then that does seem to be a psychological failing of most guitar heroes of whatever stature. Roddy wears his guitar slung low, just like Jimmy Page.

As his near-rockabilly visuals suggest, he's more of a rocker than the rest of the band, a big fan of Sun-era Elvis. Like many of the rest of the group, the working men's clubs of Coventry were his musical training-ground. He played in a local punk band, The Dread Rissoles, who worked all round the Midlands. Early in the '70s, though, he played bass to Jerry Dammers' drums.

"Jerry was a *terrible* drummer! The guitarist was worst, though. I really didn't like him, but he was someone to play with. The trouble is, no-one else liked him, either, so I kept getting beaten up for playing with him."

Radiation is the only other member of The Specials aside from Dammers to have a number solely composed by himself — 'Concrete Jungle' — on the first LP. Although on 'More Specials' he has two numbers, it is said that much of the peevishness between him and Dammers was down to Roddy's desire for the group to record even more of his songs.

I suspect something of a compromise, then, when he half-moans: "The first 10,000 copies of the album are supposed to contain a single with this rockabilly number I've done, though I've no idea whether it's happening or not." (In fact, it *is* happening. And the 45 will be in the first 100,000, not the first 10,000.)

Is he pissed off then, that The Specials haven't used more of his songs?

"No!" He shakes his head, flushing, almost gritting his teeth. "It's enough just being part of The Specials. It's all for the good of the band."

BEFORE the gig begins Brad is heard to exclaim in amazement at the height of his drum riser. The previous afternoon, at the rehearsal, Dammers had had his Yamaha organ lugged up and placed next to the drum kit. At the time, the gesture seemed suspiciously like wilful eccentricity, an attention-grabbing ploy.

By the third number of the set proper, however, it is apparent that the organ player has no choice; he has been obliged to devise a means of completing the set without being hampered by the youths who, by the third number, swarm Pavlovianly up to fill the stage and prevent the rest of the audience from actually seeing most of the musicians, save the bobbing heads of Terry Hall and Neville Staples.

"If we have to," jokes Dammers later, "we'll just have layers and layers of risers, so we can just retreat upwards all the time."

The blank-faced Hall is superbly efficient at dealing with this problem; if he ever packs in this pop lark he'd make a superb end-of-pier summer season M.C.

"Come on everybody," he admonishes. "Get off the stage, please. You can all come back on at the end and have a nice little dance." He's on better form the next night at Bristol: "This stage is just our prison. We don't want you to have to become prisoners of the record industry, so please clear the stage."

"Who am I to say they can't come up onstage?" queries Terry afterwards. "Do they say I can't come down into the audience? They've paid the £3. They can do what they like for that as far as I'm concerned.

"They have wrecked the equipment sometimes," he smiles, perhaps enviously. "But it's only equipment, isn't it? That can be replaced. What gets me is the attitudes of some of the people they've got as bouncers."

Containing most of the numbers on the new LP, The Specials' new live set is stunning. The various disparate elements from which the group has drawn its new songs fit together like a complicated jig-saw puzzle, the music spreading through you softly like honey spilling out of a jar.

The stage is dominated by the ever buoyant Dammers and his regally positioned, overseeing organ — though in his scarlet tartan suit and cheap spiv's straw hat he appears more like a court jester than a musical monarch. At the front of the stage, though, the visuals are offered mainly by the two vocalists, Terry and Neville Staples, whose onstage antics Pennie Smith compares with those of a pantomime cat.

Neville provides one of the biggest hits of the show with his 'Stereotypes' toast, featured on the album but oddly enough not included on the single — it would've made a great Disco 45. In the toast, the hustling Neville hilariously reverses the entire sense of the lyrics in the original song, announcing that he can't be A Stereotype because he's A Stereo Type.

"I did 'Stereotypes' in just one take," laughs Neville, whose personal favourite toaster is Clint Eastwood. "I made it up as I went along. I can't write words down in advance and then, read them out — that wouldn't seem very natural to me. So I just did it off the top of me 'ead."

Being a black guy in the Midlands, claims Neville, is "not as heavy as being a black guy in London. You don't get picked up on 'sus' in Coventry."

Coming over to England from Manchester in Jamaica when he was twelve, Neville settled with his parents in Rugby for a while. There he was a sound system operator and a housebreaker. There is not much question that Neville is a bit of a hard case, definitely a rude boy outa jail — he's been inside several times: "I got put in the Young Offenders block in Wormwood Scrubs for doing a Post Office and stealing a car. That was the getaway car — that's why we got caught; it broke down halfway down the street. I was about fourteen or fifteen at the time."

AS THE crowded coach starts to pull up the long incline from the concert hall Jerry Dammers by chance plonks himself down opposite me, sitting upright on a bed-like arrangements that has been created by the conversion of two seats.

Dammers dislikes interviews. In fact, he is said to be in something close to mortal fear of them. Manager Rick Rogers even avoids mentioning that I'm a journalist when he introduces us — Jerry wouldn't sleep for days, he tells me, if he knew he had to do an interview.

Of course, it's impossible for him not to find out whey I'm with the group, and when he does he often politely but deliberately avoids me. On the other hand, he politely but deliberately avoids a lot of people. On the coach journey down to Cornwall, for instance, he can be found for much of the time staring blankly into space, an expression of determined remoteness about him that dissuades outsiders from invading his space.

There are other occasions, though, when we accidentally find ourselves slipping into a rapport. This coach ride is one of them. After a while the coach comes to a halt to let The Swinging Cats get off at their hotel.

"Shall we move up to the back now," says the girl who's with him. "No, I'm doing my interview!" Jerry replies, like a child aware of how well it is behaving. Obviously he has made the decision to talk to me for the whole of the 40-minute journey.

In his flat, doomy voice Jerry speaks quickly, the words sliding out of the gap between his upper teeth in short, thick slabs, like chocolate out of a machine. Dammers, of course, is the man who has taken the current rock star requisite of dental decay to its most extreme form. Until, in fact, it has become closer to the Sly Dunbar totally toothless look. But of course — 2-Tone Teeth, the oral manifestation of racial harmony.

Most of his front upper teeth went, he says, when as a kid he fell off his bike in Coventry. The others were lost "when someone pushed a glass into me face in a pub about four years ago.

"It was dead funny; when I fell off me bike I crawled into this house all covered in blood and I rang me mum. She sounded dead shocked and horrified, but her voice sounded a bit odd . . . then I realised I'd dialled the wrong number."

Jerry Dammers was born in India, the youngest of four children. He has two sisters and one brother. His clergyman father brought the family back to England when Jerry was two. First they lived in Sheffield and then in Coventry. His parents now live in Bristol, and his mum comes to the show there.

"They do seem to have this tendency to turn out . . . young 'uns," says Jerry of the clergy and their relationship with their children, though he himself seems the most unconventional of the Rev Dammers' offspring — his brother's a doctor, whilst the two sisters are both social workers.

As a child Jerry had piano lessons forced on him by his parents, though these were abandoned before he reached his teens. 'My Generation' by The Who was the first rock'n'roll record that made any large impression on Jerry, and his fondness for that band was soon equalled by a similarly strong love of The Rolling Stones and The Small Faces.

The first ska record Jerry got into was his brother's copy of Prince Buster's Greatest Hits. "The first real reggae record I got into was just some Greatest Hits thing, too. It had a silver cover.

"The first soul record I really got hold of was this Tamla Motown Chartbusters album. That had a silver cover, too."

I'd heard that the Walt Jabsco 2-Tone man was based on the picture of Peter Tosh on 'The Wailin' Wailers', a Studio One LP on which Marley and Co are backed by The Skatalites. This conjured up such a picture of rigorous musical accuracy that I just have to ask Jerry about it.

"Yeah, I think it's that album," he smiles with coy naughtiness. "Though it wasn't exactly taken straight from the record. It was from a photograph of the record cover ... In the *NME* ..." his voice tails off ...

When he was thirteen he became a mod — "a mini-mod, actually". At the time he was at the local grammar school in Coventry: "That

— TO PAGE 57 →

OLD LADIES ARE EATEN BY SEAGULLS

# echo and the bunnymen · on tour

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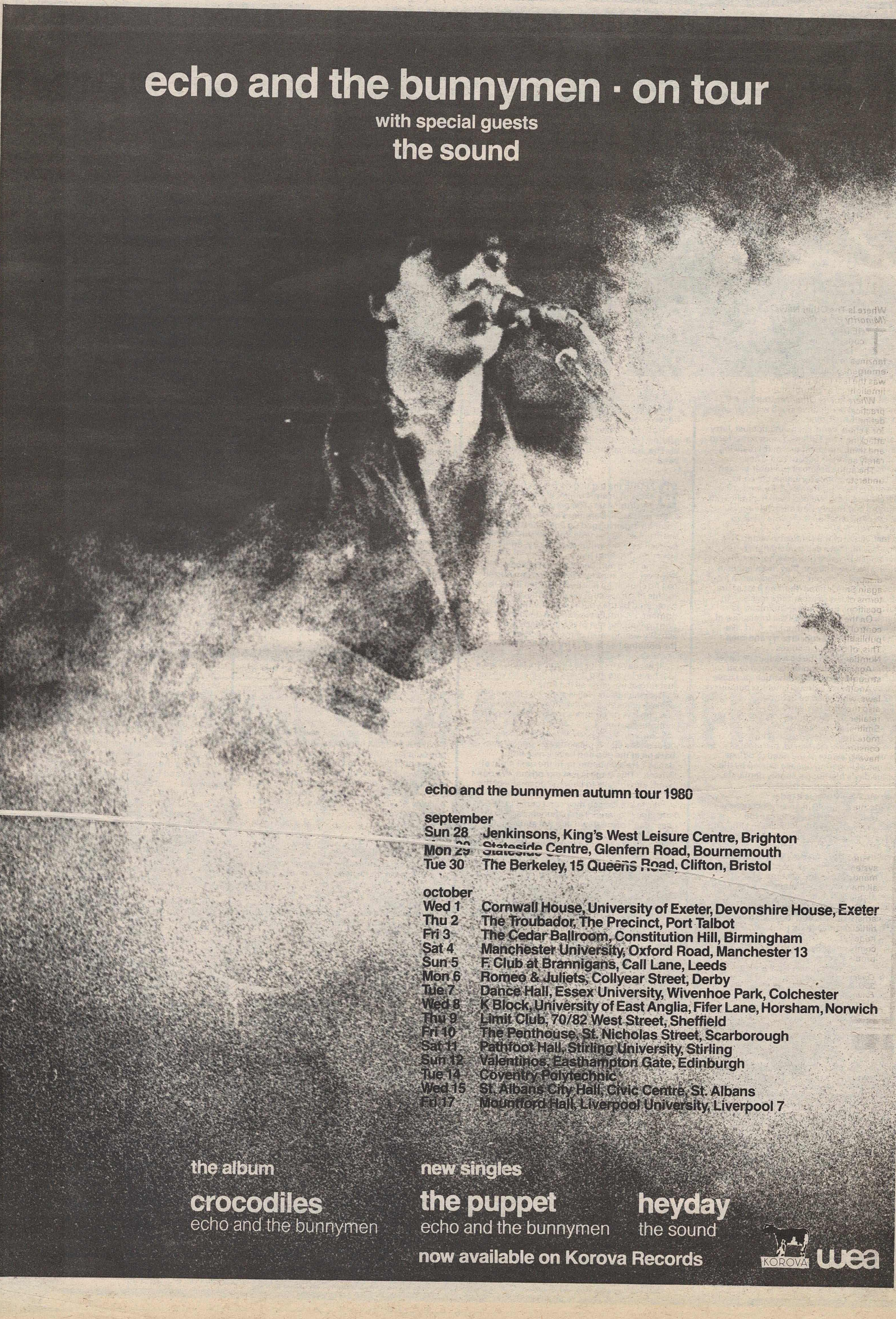

## echo and the bunnymen autumn tour 1980

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| Thu 2 | The Troubador, The Precinct, Port Talbot |
| Fri 3 | The Cedar Ballroom, Constitution Hill, Birmingham |
| Sat 4 | Manchester University, Oxford Road, Manchester 13 |
| Sun 5 | F. Club at Brannigans, Call Lane, Leeds |
| Mon 6 | Romeo & Juliets, Collyear Street, Derby |
| Tue 7 | Dance Hall, Essex University, Wivenhoe Park, Colchester |
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| Sat 11 | Pathfoot Hall, Stirling University, Stirling |
| Sun 12 | Valentinos, Easthampton Gate, Edinburgh |
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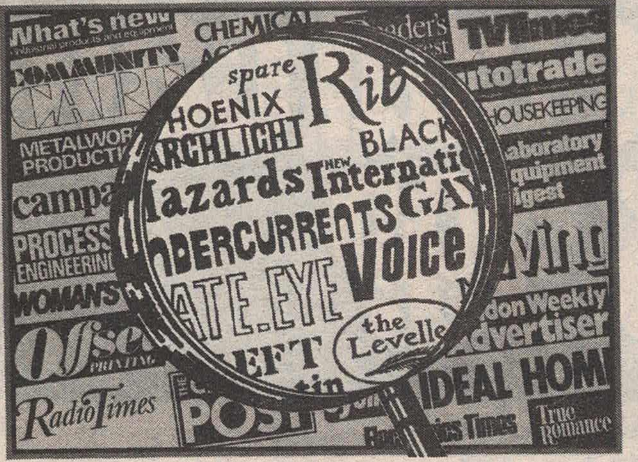


## Ever wish you were differently informed?

**Where Is The Other News?**
***(Minority Press Group £1.25)***

THE RADICAL/alternative/independent press in this country has, for many years now, gone largely unsung.

The growth of independent record companies, fanzines and the like have garnered press coverage but the emergence of the underground press — *IT, Oz, Frendz, Ink* — was the last time that alternative magazines were given the limelight as a cultural phenomenon.

*Where Is The Other News?* summarises a decade of practical experience and suggests new directions. By way of definition, the authors describe these magazines as "arguing for a change within the established institutions of society, attacking the status quo, examining alternative ways of living and thinking, collecting and publishing information that rarely sees the light of day in the established media".

The authors collect together in a readable and understandable form valuable information on the structure of the magazine publishing business in England. The crux of the matter lies in distribution; as they put it, all magazines are distributed but some magazines are distributed more than others.

Distribution in this country is controlled by the Big Three — W. H. Smiths, John Menzies and, to a lesser extent, Surridge Dawson — who between them control 69% of the market in England and an even higher percentage in Scotland.

On the retail side, independent newsagents are disappearing fast, taken over by large retail chains. Here again Smith's and Menzies are a controlling factor, not in terms of the number of branches they own, but in the prime positions they hold — stations, airports, high street.

On the publishing side, twelve large publishing firms control 70% of the market. IPC is the market leader, publishing 72 consumer magazines and 111 trade journals. This, of course, includes *New Musical Express,* which is Number 23 on the best-selling charts.

Against this monolithic backdrop, alternative magazines struggle to gain a foothold.

Another factor working against the alternatives is the libel laws, which can be used against not only the publisher but also the printer, distributor, wholesaler and individual retailer. This encourages a conservatism within the trade and Smiths, obssessed as they are with their family image, use it more than most to keep their shelves stocked with bland, consumerist fodder while refusing to take *Private Eye.* They have dropped many issues of *Time Out* in the past and, of course, *Gay News,* while new magazines are given a cursory trial and then quickly dispatched to the return dump.

One answer is to set up an alternative system. *Private Eye* now sell 16,000 copies through their own set-up but remain an exception. Due to the spread of radical and community bookshops, it has now been possible to set up a small, alternative system — PDC (Publications Distribution Cooperative) which has managed to survive, albeit on a limited scale.

Another possibility the booklet explores is to push for the system introduced in France in 1947, when it became mandatory for commercial magazine distributors to take on all magazines, no matter what their politics or circulation.

This booklet is essential reading for anyone already publishing alternative magazines and for young writers and artists keen to gain experience in publishing but who find it difficult to break into the established media. It might also be hoped that independent record companies will see that their compatriots in the print world are up against the same problems they face and new alliances formed.

**Dick Tracy**

*Copies from The Minority Press Group, 9 Poland Street, London W1V 3DG. Tel: (01) 437 8954.*
*Future issues of NME will contain reviews of the most interesting alternative magazines and papers. If you publish one, send details and copies to 'Print' Dept. at NME editorial.*

## Giving up hope on dope

**High Times Encyclopedia Of Recitational Drugs**
***(Angus & Robertson £6.95)***

**THE COYLY titled *High Times Encyclopedia Of Recreational Drugs* is a coffee table anecdotal account of the history of drug-taking.**

**The illegality of its subject-matter affords it a glamour reinforced by the glib veneer of intellectual sophistication suggested by its slick packaging, while phrases like "in the opinion of scholars" and the lavish, esoteric illustrations that litter the tome lend it a spurious tone of authority.**

**The legal alcohol, however, hardly gets a mention, which immediately puts the book's credibility into a nosedive as booze is by far the most widely used "recreational drug".**

**The purpose and flavour of the "Encyclopedia" is stressed in the introduction: "The most articulate and sophisticated the consumer's demands, the more responsive the supply will be. We're all in this together."**

**I hope this ill-defined "all" includes the exploited South American Indians who harvest the cocaine crop, and the Mafia, who increasingly control the North American drug trade.**

**There is, of course, no mention that most of the substances whose names pepper this book of "interior exploration" eventually turn your brain to mung. Nor, perhaps because of the drug-users' machismo that steers away from any mention of it, is there any discussion of the purgatory of paranoia that is a sizeable side-product of most prolonged drug consumption. There is a simple reason for this paranoia — the drug intake has poisoned your body and therefore your brain.**

**Until the paranoia sets in, when it is generally offset by further consumption of the drug of your choice, most drugs foster a feeling of garrulousness, the same often inane verbosity upon which the compilers of this book, crammed full of the drug culture equivalent of useless cocktail party information, are depending for their sales.**

**All the hoary old myths are trotted out, including the offensive nonsense that cocaine isn't even psychologically addictive: in fact, long-term coke abuse brings about a mamoth depression that not even further quantities of cocaine will alleviate.**

**It's a symptom of the hypocrisy of this book that little mention is made of heroin. A consideration of the evil heroin epidemic could have proved fruitful. But, then, *High Times* people probably wouldn't want to damage sales by pointing out that some of this stuff they're lauding can actually kill you: it is an unfortunate fact that too much cocaine can give you a heart attack, and there's always the Richard Pryor spontaneous combustion angle . . .**

**Among drug abusers one of the most popular lines is that not only does a drug do you no harm but that it is positively good for you. Hence, people who sniff cocaine will provide you with the weary bullshit that a quick snort really cleans out your sinuses — which, unless this cleansing process is achieved via the Vim with the coke is probably cut, is about as plausible as boozers claiming that beer really washes out your liver and kidneys because it makes you piss a lot.**

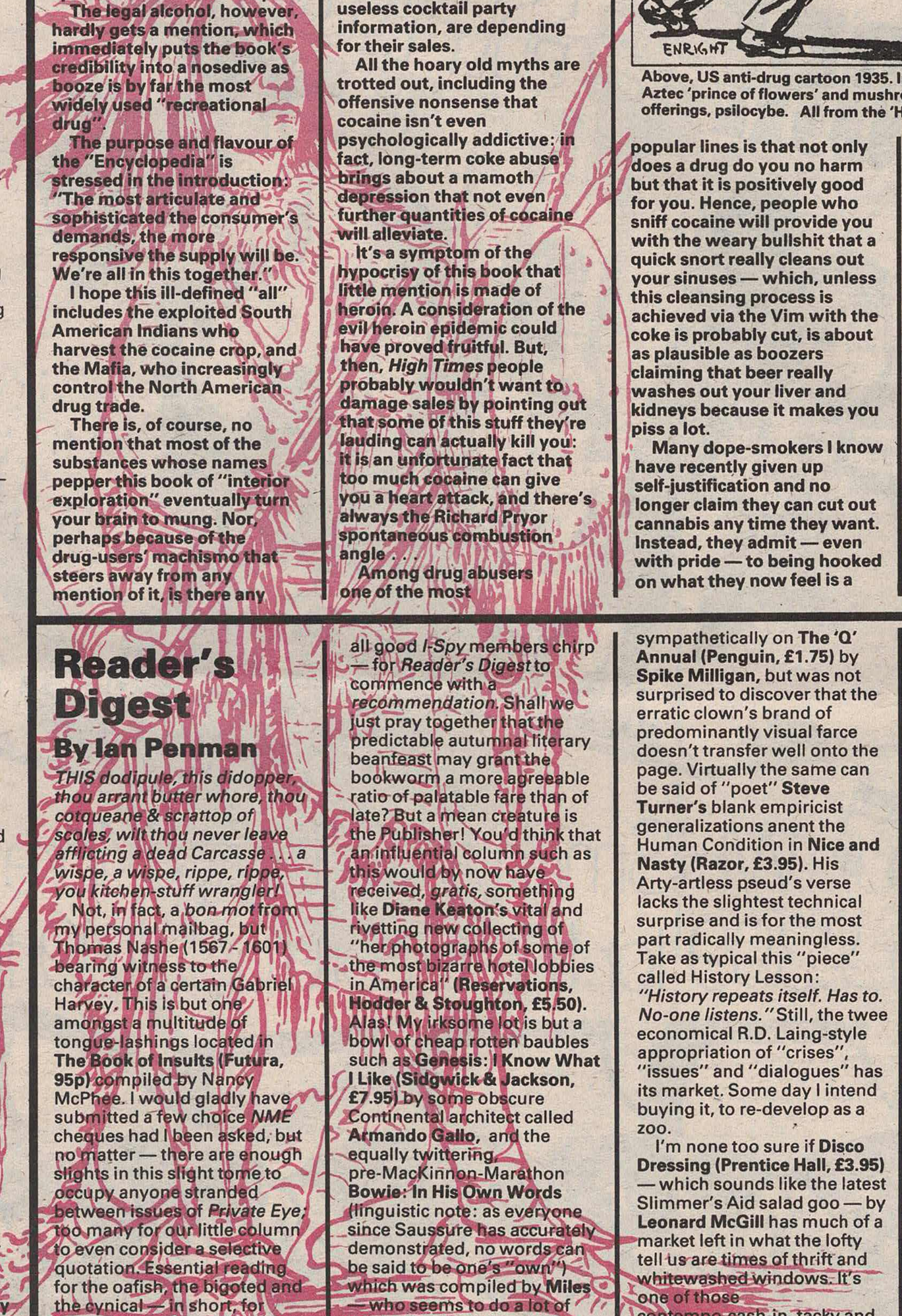
**Many dope-smokers I know have recently given up self-justification and no longer claim they can cut out cannabis any time they want. Instead, they admit — even with pride — to being hooked on what they now feel is a physically addictive drug.**

**Predictably, too, the book fails to expose the folly of legally prescribed tranquillisers on which a large percentage of western society is hooked.**

**It seems worth mentioning, incidentally, that even *High Times* magazine itself has come to comprehend, even if from no unfashionable moral standpoint, that its format of titillating druggery is one big bore, and has decided to feature broader subject-matter.**

**It should also be pointed out that a year or so ago *High Times* founder Tom Forcade solved a massive drug-induced depression by blowing out his brains.**

**Chris Salewicz**



**Above, US anti-drug cartoon 1935. In colour ('Oz special'): Xochipilli, Aztec 'prince of flowers' and mushroom deity, with harvest festival offerings, psilocybe. All from the 'High Times Encyclopedia'.**

## Reader's Digest

### By Ian Penman

*THIS dodipule, this didopper, thou arrant butter whore, thou cotqueane & scrattop of scoles, wilt thou never leave afflicting a dead Carcasse . . . a wispe, a wispe, rippe, rippe, you kitchen-stuff wrangler!*

Not, in fact, a *bon mot* from my personal mailbag, but Thomas Nashe (1567 - 1601) bearing witness to the character of a certain Gabriel Harvey. This is but one amongst a multitude of tongue-lashings located in **The Book of Insults (Futura, 95p)** compiled by Nancy McPhee. I would gladly have submitted a few choice *NME* cheques had I been asked, but no matter — there are enough slights in this slight tome to occupy anyone stranded between issues of *Private Eye;* too many for our little column to even consider a selective quotation. Essential reading for the oafish, the bigoted and the cynical — in short, for every aspirant young sprig waiting on the WELCOME mat of a career in journalism.

How out of keeping — I hear all good *I-Spy* members chirp — for *Reader's Digest* to commence with a *recommendation.* Shall we just pray together that the predictable autumnal literary beanfeast may grant the bookworm a more agreeable ratio of palatable fare than of late? But a mean creature is the Publisher! You'd think that an influential column such as this would by now have received, *gratis,* something like **Diane Keaton's** vital and rivetting new collecting of "her photographs of some of the most bizarre hotel lobbies in America" **(Reservations, Hodder & Stoughton, £5.50).** Alas! My irksome lot is but a bowl of cheap rotten baubles such as **Genesis: I Know What I Like (Sidgwick & Jackson, £7.95)** by some obscure Continental architect called **Armando Gallo,** and the equally twittering, pre-MacKinnon-Marathon **Bowie: In His Own Words** (linguistic note: as everyone since Saussure has accurately demonstrated, no words can be said to be one's "own") which was compiled by **Miles** — who seems to do a lot of this kind of "work" — and is published by **Omnibus** at £2.95.

I started more sympathetically on **The 'Q' Annual (Penguin, £1.75)** by **Spike Milligan,** but was not surprised to discover that the erratic clown's brand of predominantly visual farce doesn't transfer well onto the page. Virtually the same can be said of "poet" **Steve Turner's** blank empiricist generalizations anent the Human Condition in **Nice and Nasty (Razor, £3.95).** His Arty-artless pseud's verse lacks the slightest technical surprise and is for the most part radically meaningless. Take as typical this "piece" called History Lesson: *"History repeats itself. Has to. No-one listens."* Still, the twee economical R.D. Laing-style appropriation of "crises", "issues" and "dialogues" has its market. Some day I intend buying it, to re-develop as a zoo.

I'm none too sure if **Disco Dressing (Prentice Hall, £3.95)** — which sounds like the latest Slimmer's Aid salad goo — by **Leonard McGill** has much of a market left in what the lofty tell us are times of thrift and whitewashed windows. It's one of those contempo-cash-in, tacky and ultimately unnecessary conversation pieces (I was going to put "coffee table book" before realising that no-one I know except my Mum has such a thing as a "coffee table" — and she doesn't allow cups of coffee on it, never mind hideous artefacts like *Disco Dressing)* that are great to own but hard to buy.

Maybe I should ditch my current work-in-progress "project" — the encyclopedic *Meths Drinking,* a memoir — and "compile" some of the most awful examples of the compilation genre, making sure I sell it to a reputable enough publishing house in time for Xmas *(Rejection Slips, Broader & Shoddy, £42.95).*

**Schepp, of the Brooklyn Empire Rollerdrome Show Stoppers, from 'Disco Dressing'.**

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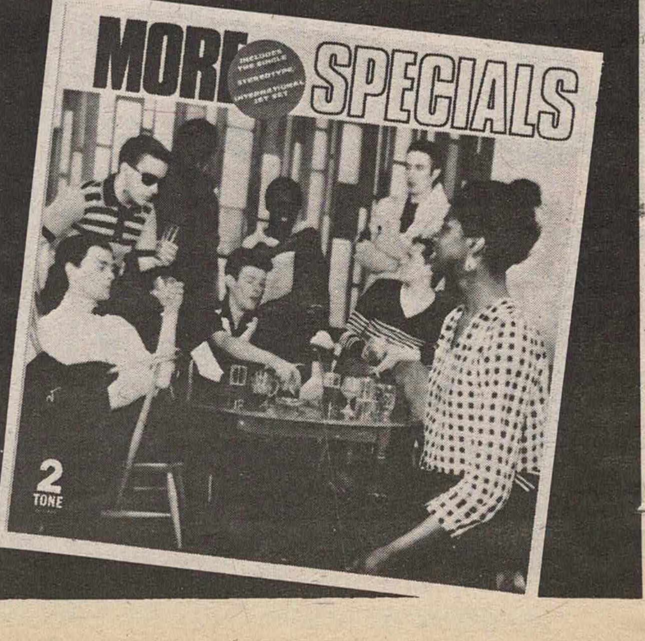

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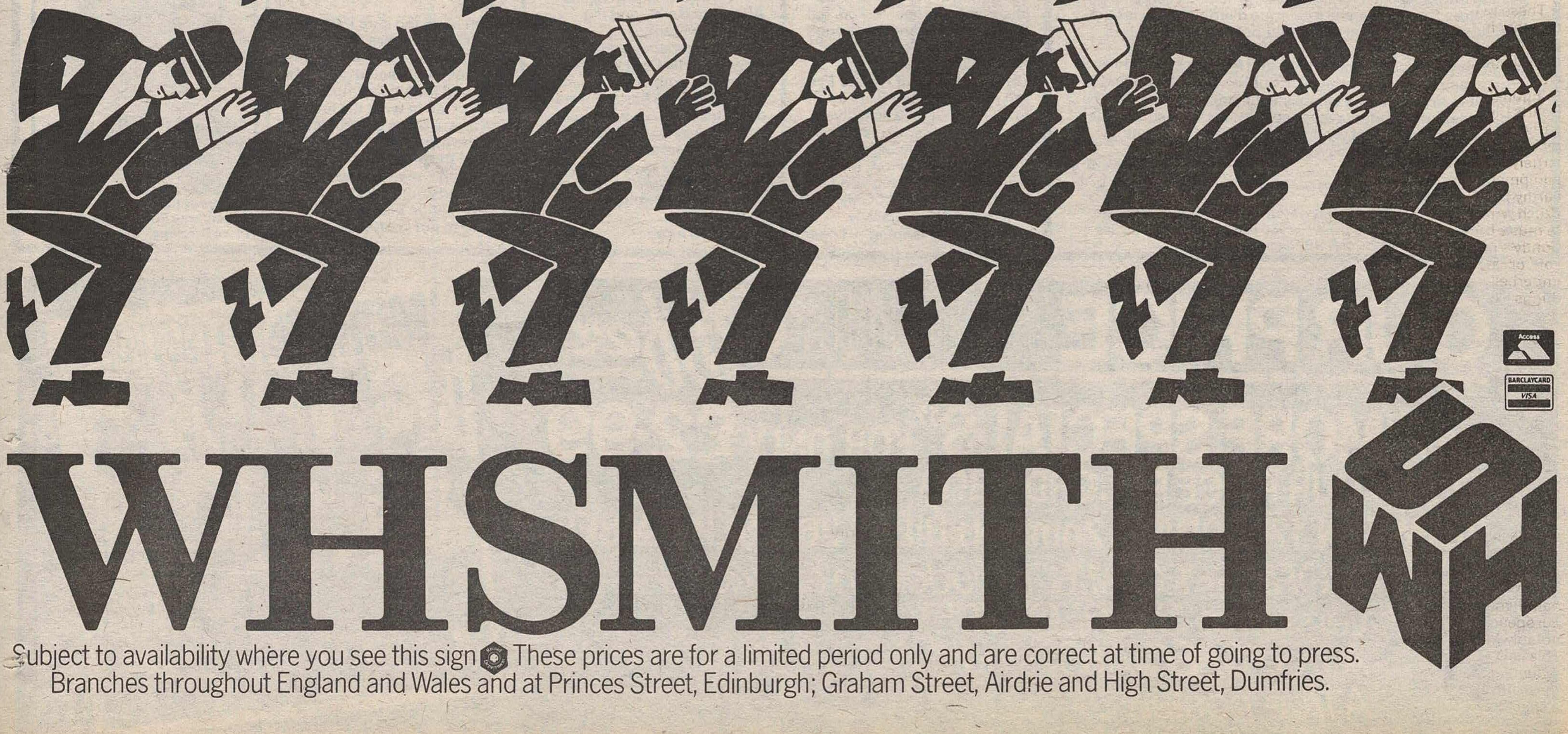

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# ALBUMS

### MADNESS
**Absolutely *(Stiff)***

**ALL ABOARD the last train for Bash Street. The second Madness album, 'Absolutely', has them all lined up and locomoting over 14 tracks, straight past skaville, via vaudeville, and plump into the front seats of the Saturday morning one and nines. Which, as it turns out, is not a bad place to be. This LP is all the fun you're prepared to let it be.**

**'Baggy Trousers' you'll already know, and it's by no means a jokey one off, not in any way at odds with the feel of this record overall. As a refinement of 'One Step Beyond's coarse, good humoured blustering, 'Absolutely' sees the band even deeper into the territory of allround family favouritism. They're almost a cartoon sometimes, ideal for children's parties: your seven nutty uncles, the skanking pranksters, playacting japes, so reassuring. But above all, they provide traditional English entertainment at its simplest and the nation takes them to its heart for that reason. What people like about Madness is sanity; daft lads, but a good turn. Safe and Nice.**

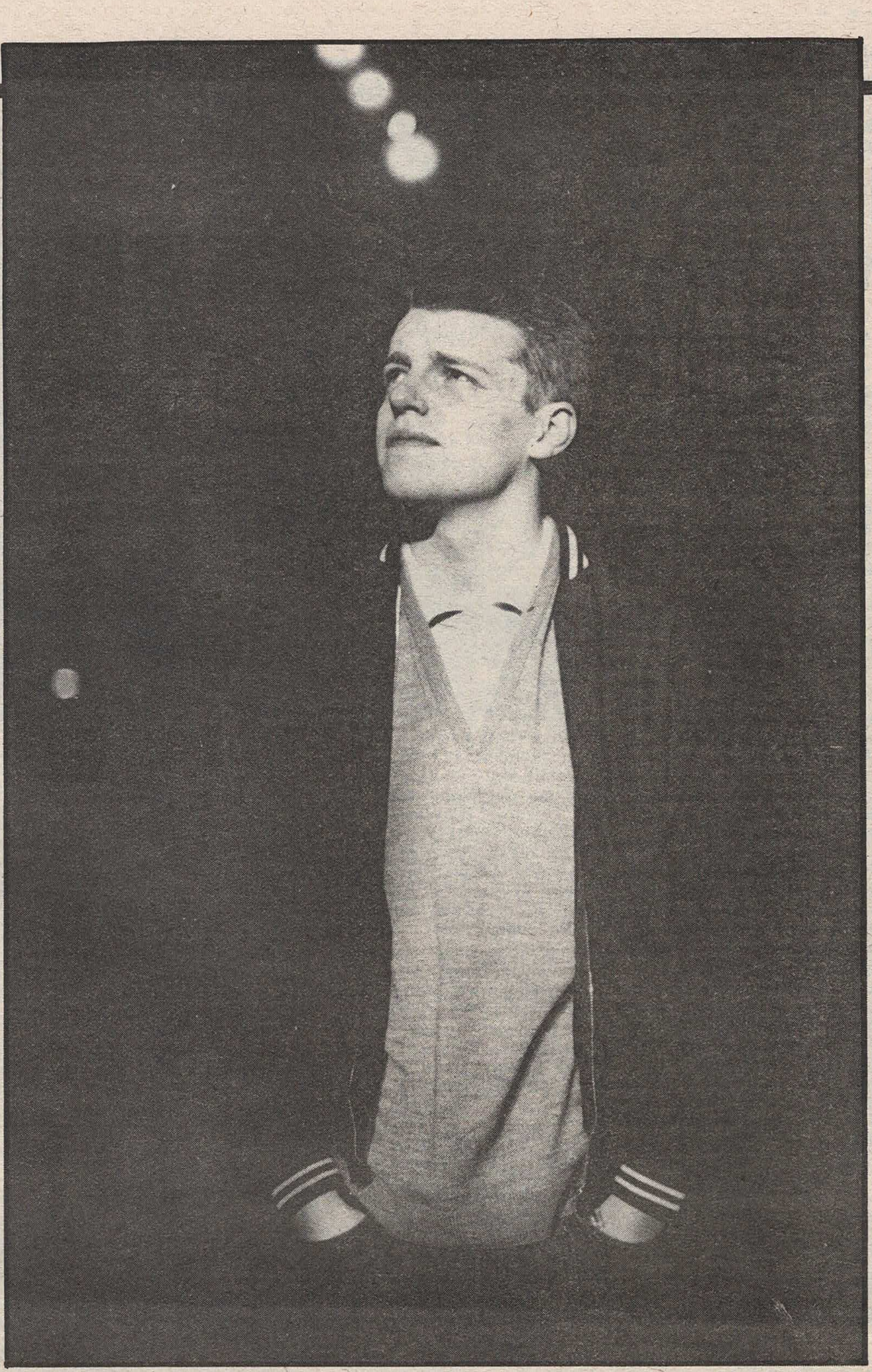
**Although several of the songs here are, on the lyrical evidence at least, quite serious in outlook, the total impression that's carried by the manic music hall ska, by Suggs' flat staccato Cockney and Chas Smash's crazed interruptions, and reinforced by the tomfoolery of the cover art, is one of endearing lunacy. The whole show rough'n'tumbles from start to end, a complete shambles that somehow always comes up just right. The results are thoroughly refreshing. There's always got to be room for a bit of nonsense.**

**Now obviously Madness have got their limitations. For example, they're not heavy duty songwriters — either in their words, which are often awkward and clumsy, or in their music, which isn't generally memorable if separated from the overall sound, the heavy monster sound. On the other hand, there's more fine musicianship involved than many might suspect, chiefly in the form of Mike Barson's keyboard contributions which, in several places, are superb. Lyrically, too, there's a wealth of observation that catches the tiny detail of modern life very effectively, even if the band rarely develop anything to a conclusion. By illustration there's a track called 'E.R.N.I.E.' about the spirit of wistful thinking that holds most of us in its grip — *"a thousand winners every week"*, and also a million losers. The point might not clear, but the portrait is spot on.**

**More than anything else, though, it's dance music, pure and simple, and on that level all resistance is futile. In this objective the group are once again assisted by the expert production of Langer and Winstanley, the same team who turned 'One Step Beyond' into a more successful piece of work than the debuts of Madness' arguably more substantial 2-Tone rivals.**

**Ultimately, there's not a lot more to Madness than meets the feet . . . but that's no disgrace. For me, this music's as valuable as anything else around.**

**Paul Du Noyer**



Pic: Pennie Smith

**"There's not a lot more to Madness than meets the feet . . . but that's no disgrace."**

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### THE PLASTIC PEOPLE OF THE UNIVERSE
**Egon Bondy's Happy Hearts Club Banned *(SCOPA)***

**Passion Play *(Bozi Mlyn)***

THE RECENT correspondent to *Gasbag* who used Czechoslovakia's Plastic People as a stick with which to beat *NME*'s supposed ignorance of domestic repression was himself guilty of the sin of viewing them in purely political terms, and ignoring their musical worth. Like poor Blair Peach, The Plastic People are in danger of becoming little more than a badge, a symbol of radical chic, whereas the truth of the matter is that their troubles were incurred largely as a result of the music they chose to make.

These two albums, put together in France and Canada from Czech recordings, serve to show why.

'Egon Bondy's Happy Hearts Club Banned', the earlier of the two, was recorded in 1973/4 on simple, largely home-made equipment, and features the earthy poetry of unpublished Czech writer Egon Bondy set to music by the Plastic People. Bondy's poems deal with the soft, occasionally banal underbelly of existence — things like constipation and drunkenness — and sometimes touch the exposed nerve of truth with sharp acuity, as on '20': *"Today when one is twenty/He would vomit with repulsion/But those of forty even more/Would puke in sheer revulsion/Only those of sixty have it easier/They sleep in peace with their amnesia"*.

Musically, both here and on 'Passion Play', The Plastic People inhabit the place where deep Zappa influences (especially 'Absolutely Free', from whence they take their name) meet the distinctively European avant-rockers, most notably Magma and Faust. This isn't to say they've been influenced by, or even heard, these groups; just that there is a specifically *European* feel — an awareness of native folk culture and historical/musical traditions, perhaps? — which separates such groups from the hermetic, technically-obsessive cultural vacuum in which Zappa works.

On 'EBHHCB', Bondy's poems are set to fairly complex constructions approached in a fittingly rude manner. Free jazz sax blows and relentless electric piano and violin riffing predominate, especially on the magnificent, Magmaesque 'Magic Nights'. The Zappa influence occasionally pokes through a little ostentatiously in the guitar playing, but this is no bad thing considering when it was recorded.

The album includes a 60-page booklet, *The Merry Ghetto,* composed of info, history, polemics and photos from the Czech underground, which, amongst other things, explains the precise circumstances surrounding the group's suppression and eventual jailing.

A revealing comparison can thus be made between the very real artistry of the record itself and the official verdict on the band (courtesy *Rude Pravo,* the Party organ): "These 'musicians' could not pass muster before a commission of the Prague Cultural Centre, which is authorized on the basis of an audition to test artistic quality to issue licenses. It is difficult to call shrieking, banging and unimaginable yelling music."

No comment needed, I think . . .

'Passion Play', recorded in 1978 with a slightly different line-up (some of the original members were still in jail, and the band was expanded to cope with the new project), is a more self-consciously "serious" work, and slightly less satisfying as a result.

As the title suggests, it's a musical setting of the Easter story, and comes complete with libretto in both Czech and English. The Easter story, I'd imagine, would have far greater significance for East European dissidents (especially those affected by the quasi-religious hippy upsurge of the late '60s) than for comfortable Westerners, and it's in this light that staunch atheists like myself should view the album.

'Passion Play' uses saxes, bowed strings, bass, electric piano, and a wide variety of percussion in differing textural combinations; generally, the pieces are built up from repeated motifs, with little unnecessary variation, in a kind of organic development.

This is at its best on 'Sermon On The Mount', where simple electric piano and sibilant percussion provide a strikingly effective backdrop for the declamatory vocal style. The technique comes closest to conventional rock (or rather rock-jazz) on side two's lengthy 'Father, Father'. But not *too* close, thankfully.

It's apparent from these two albums that The Plastic People were/are no ordinary rock group; if that were the case, they would have made no ripples on the smooth surface of the State. What we have here is a combination of artistry, quality and integrity rarely encountered — even today — in Western rock music, and all the more astonishing for its location.

Don't buy these albums because their makers are oppressed; buy them because they're exciting, challenging music. Really.

**Andy Gill**

**"Don't buy these albums because their makers are oppressed, buy them because they're exciting."**

# Switch to Mitchell — and make it live

Picture by Norman Seeff. Hair and dress designer unknown.

**JONI MITCHELL**
**Shadows and Light**
***(Asylum)***

LIKE, A *Rolling Stone* picnic or something more in touch with these headachey contemporary days?

'Shadows and Light' is, like 1975's 'Miles of Aisles', a double live album slide show — sliding from past to present, sketching evolution and revolutions, travels and emotions. In the five years separating 'Miles' from 'Shadows' the mercurial all American (or Canadian) girl has moved on, sometimes drastically, progressed through four albums and an array of metaphors. She *hasn't* worked a way forward in the backward, somnambulist manner of some old peers who also started the(ir) 'trip' in the '60s; 'Shadows' ends with 'Woodstock' — but it isn't a spot she has returned to in order to settle down.

Mitchell, I'd say, can be precisely set against such tired old troupers as Dylan and Young — the former has well and truly settled down in the right-eous heart of today's middle America as a sold-again Christian Soldier, and Neil is the same ol' rock'n'roll conservative, rusty as all get out.

Where the boys' muse has snoozed off in some tattered and homely hammock, gently rocking out a limited series of pat phrases — by now all but meaningless through repetition and reputation — Ms. Mitchell has expanded all her ranges, often to excess. In the more disciplined and de-luxe Mitchell catalogue we find contradictions and movements stolen from a number of genres, from Torchy to more archaeological avenues — *recherche du vamps perdu!* She's in love with certain subjects, and it's not at all true that the favourite one is herself. America and Love are the primary mythological reservoirs — and Travel links them, land in land: States of mind. There's seldom heard the maudlin self-inspection so rightly associated with the singer-songwriter club.

Pull down the blinds. 'Shadows and Light' is — with the exception of 'Woodstock' and a frothy 'Why Do Fools Fall In Love?' — a list of the last five years, overlapping 'Miles of Aisles' through the inclusion of one song from 'Court and Spark' ('Free Man In Paris'): after that, we get three from 'Hissing of Summer Lawns', five from 'Hejira', one from 'Don Juan's Reckless Daughter' and three from last year's 'Mingus'.

So it's onto the perennial ponderable : what joy — bar the fan-atic's — in a two record live set? If this is a 'documentary' should we edit out all the drifting and skidding? *Sometimes,* is probably the answer. 'Shadows and Light' is sometimes lazy. No matter how 'tight' a musician is, how necessary is it to solo (for solong)? God made little green *ECM* labels for those kinds of things.

There *are* points where the skid and drift is irresistible. Where Mitchell's vocal changes course — *off* cue — and takes the long way round a phrase, letting technical control over phrasing slip up on a moment. The same thing — improvisation kept under control — can be said of the musicians she employed, who were Jaco Pastorius (bass — the best he's played for a while *and* no solo!), Don Alias (drums), Pat Metheny (guitar), Lyle Mays (keyboards) and Michael Brecker (sax).

There *are* points where they don't steer so clearly — where 'Black Crow' dives into 'Don's Solo' *(sic)* and 'Amelia' bumps into Pat's, for instance. I could really have done without sides Three and Four entirely as it happens — but then, I'm just a borderline case: my heart only goes as far out to the jazzy blonde in her.

'Shadows and Light' is a trail of clues, a blaze of sights seen, an on-the-road exhibition of her favourite(?) bits and pieces. She keeps on being busy, she's pretty pithy, she's often lousy. But more like a strolling player than a rolling stone . . .

'Shadows and Light' is Mitchell for memory. Blonde or blind spots.

**Ian Penman**

**SUICIDE ROMEO**
**Pictures *(Ze/Island)***
**DAVITT SIGERSON**
**Davitt Sigerson *(Ze/Island)***

A PRETTY risque sensual line and fey grey mood — neither predicate intended pejoratively — typify the vernacular of *Ze* clientele. Like, a shot in the commercial dark — label *noir* — that's provoked some of my favourite songs.

*Ze* markets all kinds of things but is based on a sum of, like, like minds: Cristina, Creole and the Coconuts, Chance, Lunch, Suicide (the first three cross-pollinate via the rhythm genius August Darnell — a kind of evil Glenn Miller). Obviously a New York franchise. So far I've thrilled to the off-beat output — and even Chance could (yet) be a fine thing.

*Ze* — a lazy blonde's label. I wish Grace Jones was on it — it would suit her to a *Te!* Thinks: like a talkover lark . . . Very supercritical. Very well, on to Suicide Romeo. They're a French export pronounced — choking sound — Suey Seed Rheumeo. 'Pictures' was produced by Alex Sadkin, who co-produced the current Grace Jones face. So much for a good start — that's all there is. Apart from a lot of French.

Heck, I'm a pushover for the tongue — *Parole d'amour* — but not when it's twisted around an intellectually anorexic abundance of 'modern' imagery. I develop a psychosomatic twitch every time I hear titles like 'Grey', 'Vision', 'Snapshot' and 'Modern Romance'. It's idiotic in any dialect. Two a Side Roneo — a suprisingly ordinary acquisition for *Ze.*

Davitt Sigerson doesn't really deserve the company *Ze* keeps, either. The gadfly Sigerson has previously confined himself to writing around the fringes of a certain lifestyle. I honestly expected something more substantial as have enjoyed his modern soul reviews (mainly *Black Music*) no end in the past. Something more a la Grace Jones, seeing as how Sigerson (no jokes about taking him to court to 'ave a davvit) favours the Chic/Savannah Band style of things. His album is plainly rock, stubbornly ordinary . . .

Like Suicide Romeo he employs some bloody gruesome guitars (I put on my welders goggles when being subjected to such muck playing) — squarely aimed at the middle of the adult market. But no, he is not Bob Seger nor was meant to be. Merely an attendant fan, one that will do to drop a name, throw a shape or two.

Full of high life sentences (*"She was the toughest of the disco queens / Freaking out in her designer jeans."*) if a bit crude (*"Two months of boredom and a quick release."*) at times, indeed, almost scurrilous a la Waits (*"Why are you so sexy when you're dirty? / Why do you prefer me from behind?"*), almost, at times, the Fool of Tim Buckley. But not quite. Still, it took Grace Jones a while to lose control.

Oh well. Change that temporarily, to: *Z(e)* — a modern(e) label.

**Ian Penman**

DR FEELGOOD

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SEPT 17TH TOP RANK BRIGHTON
SEPT 19TH WINDSOR GARDENS MALVERN
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SEPT 21ST KING GEORGE'S HALL, BLACKBURN
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UNITED ARTISTS RECORDS

# SPOT THE DIFFERENCE

**Study these two pictures carefully. At first sight they may seem identical, but there are at least twelve small but significant differences between them. If you can't spot them yet, read on . . .**

Kennedys pic: Chris Walter

Subs pic: Paul Cox

**DEAD KENNEDYS**
**Fresh Fruit For Rotting Vegetables *(Cherry Red)***
**UK SUBS**
**Crash Course *(Gem)***

SOME surface similarity, but really a (new) world apart, 'Crash Course', quite probably the most depressing live record it's been my misfortune to encounter, epitomises sullen defeat: a non-stop barrage of lowest common denominator ramalamadolequeue desperately trying to drag listeners down into its hole. Which is some clue as to the appeal of what's known euphemistically as "real punk": the sound of anger clubbed into submission, and celebrating the fact in anthems of acquiescence, just like the HM hordes of Reading.

That's really all there is to say about this album. An object lesson in petulant primitivism. You want the facts? Ten tracks a side, dreadfully recorded, the occasional bit of swearing ... oh, yeah, there's a free 12" EP with another four tracks (a free straw for the sturdiest of camels). 'Crash Course' is just *dull,* completely devoid of threats — be they social, political or musical. But then, real punk means never having to say anything at all.

Compared to the UK Subs, the Dead Kennedys could hardly come across as anything but smarter, both musically and intellectually. Their intentions are to do for American youth-culture sign-systems what The Clash did for the British equivalent; their targets are consequently based more on inaction than inadequacy. Which is to say that whilst their British counterparts are still infatuated with problems that result from economic depression, the Dead Kennedys rail constantly against young middle-class complacency, and would probably *welcome* economic collapse as a stiff kick in the wallet of self-satisfied WASPs. There's quite a lot of humour in their songs, and much (satiric) adoption of the opposite viewpoint, as on 'California Uber Alles', though over-use tends to render the device ineffective.

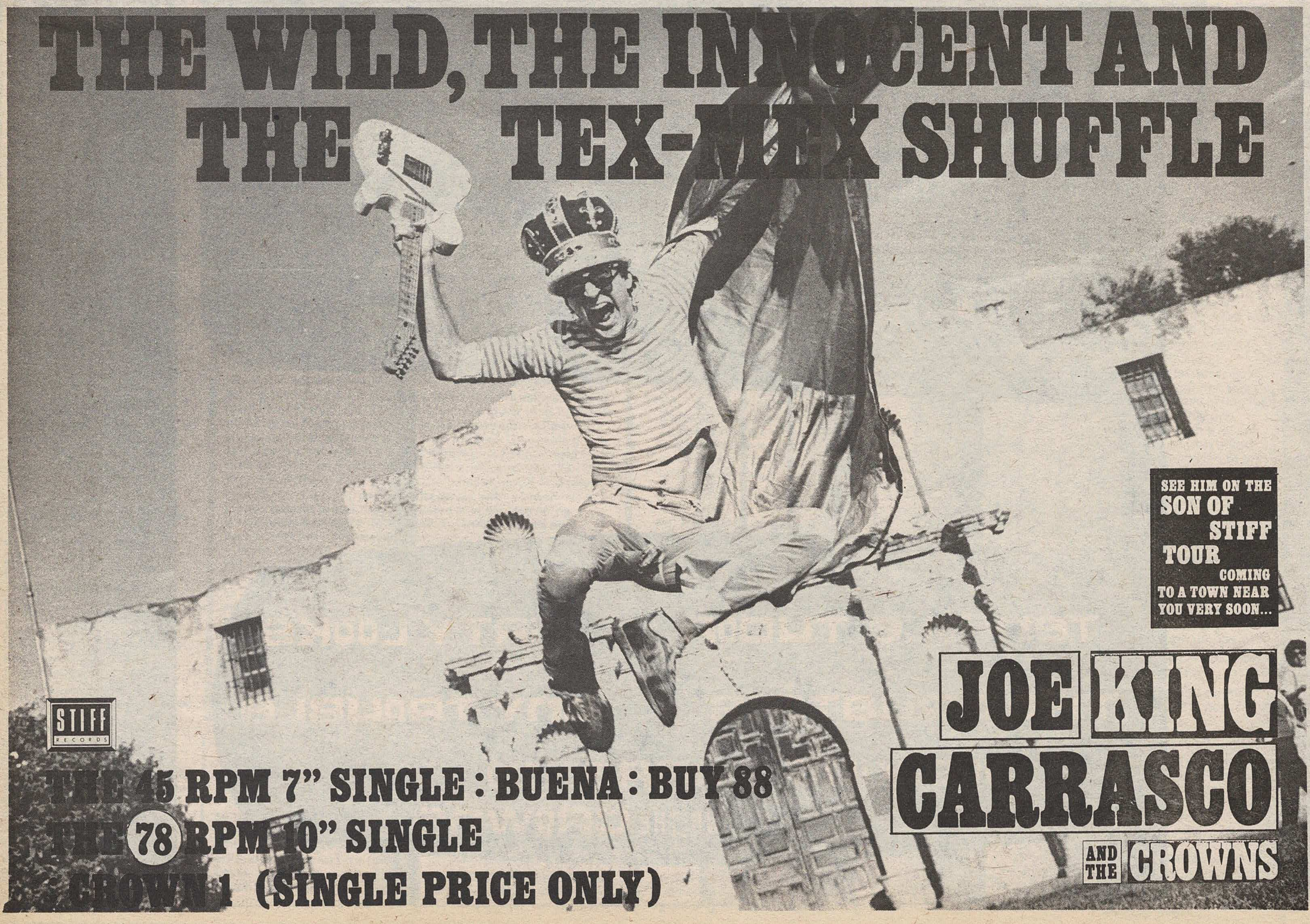
The major part of the album's taken up with a series of fantasised scenarios of revenge on the American Dream. 'Chemical Warfare', for instance, deals with the dropping of mustard gas on country-clubbers and their ilk, whilst titles like 'Let's Lynch The Landlord' and 'Stealing Peoples' Mail' are blatantly self-explanatory. The album closes with an ironic run-through of 'Viva Las Vegas', appositely enough.

But.

Despite their grasp of dynamics and their highly-ordered arrangements, there's really only one track here which makes effective use of their mannerisms and devices, and that's 'Holiday In Cambodia', already available in single form, and probably the biggest (musical) reason for this album's presence in the charts. The *UK* charts, that is: as ever, the arrows are hitting targets well wide of their mark — if, indeed, the arrows are anything more than little barbs of punky vaudeville.

Impotence, anyone?

Andy Gill



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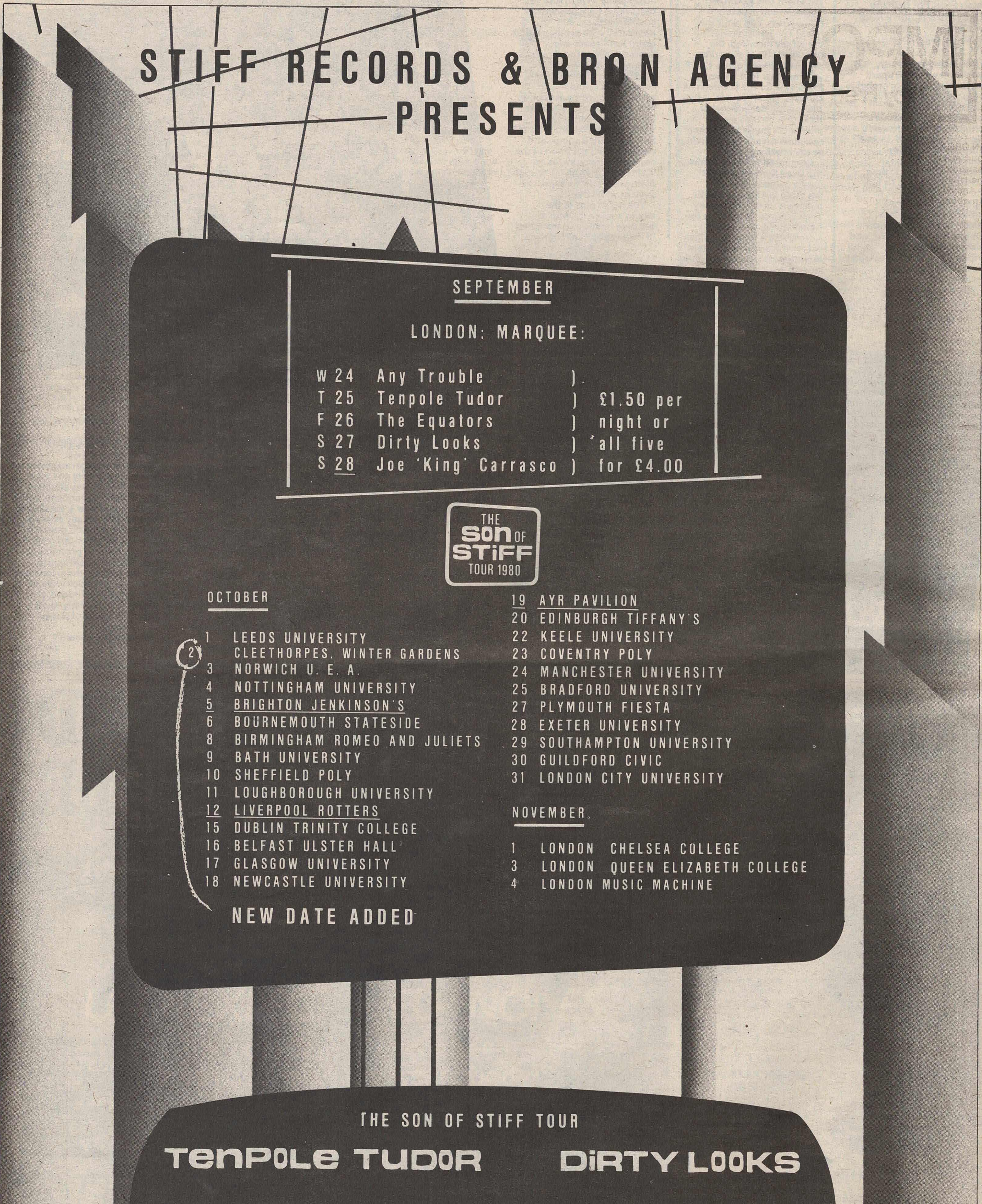

# STIFF RECORDS & BRON AGENCY PRESENTS

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T 25 Tenpole Tudor ) £1.50 per
F 26 The Equators ) night or
S 27 Dirty Looks ) all five
S 28 Joe 'King' Carrasco ) for £4.00

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TOUR 1980

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4 NOTTINGHAM UNIVERSITY
5 BRIGHTON JENKINSON'S
6 BOURNEMOUTH STATESIDE
8 BIRMINGHAM ROMEO AND JULIETS
9 BATH UNIVERSITY
10 SHEFFIELD POLY
11 LOUGHBOROUGH UNIVERSITY
12 LIVERPOOL ROTTERS
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**THE EQUATORS** **ANY TROUBLE**

**JOE 'KING' CARRASCO**
AND THE **CROWNS**

# IMPORTS

by Fred Dellar

AN ORGAN left over from the last Johnny and The Hurricanes tour; an echoed drum that envelopes to become part of an instrumental all; guitarists who hastily swop Edmunds-licks and then melt; vocal sounds which surf on sheep dip.

Again it's the call of East Sydney and, in particular, **Mental As Anything. 'Expresso Bongo'** (Regular), the band's second album, is much in the mould of 'Mental As Anything Get Wet', which Virgin wisely, if unprofitably, bestowed upon this beleagured isle a few months ago. Once more there are melodies that just edge out of being merely catchy, while the lyrics are pithy creations, hardly caring if they rhyme or mean more than a few seconds of two-up. The most profound are probably Reg Mombasa's, echoing such sentiments as *"No desire to die in an Asian swamp/Where there are no proper toilets"*, or theorising *"If I was to know you through an exhaust pipe, Diesel funnel ventilation duct/Would I gain, by magic, some of the power of such a beautiful truck?"* Instrumentally, things are equally naive and wonderful. One simple sound follows another — but with Mental the simple things are merged to become multi-faceted structures, able to appeal to those merely surface skimming or others employing infra-red. Mental As Anything? Crazy, like foxes.

In another far-flung outpost of the Commonwealth, MacLean and MacLean have been holding the fort. Or rather, filling the jails. For, in their native Canada, the duo have been busted countless times — despite offering to provide concerts for the deaf, which they consider equates pretty well with Keef's concert-for-the-blind bust let-off. Trouble is, **The MacLean Brothers** are the Canadian Derek and Clive, their choice of adjectives being a continued source of distress both to the civil authorities and to record companies, none of which has employed them ever since GRT let them loose in the studio some four years ago.

Now signed to **El Mocambo,** the label that has provided the Alberto's and Straight Eight with Canadian releases, the brothers have cut **'Suck Their Way To The Top'/'Take The 'O' Out Of Country'**, an album that contains one side of live performances and a side formed from studio country-rock sessions, on which Valdy and other prairie pickers assist Blair and Gary McCott on such ditties as 'Dolly Parton's Tits' and 'I've Seen Pubic Hair', a bluegrass rendition of Rolf Harris's notorious 'I've Been Everywhere'. The live side, which commences with the warning "Anybody who is going to be offended will be immediately offended by our opening number, so they can piss off now" features the duo's brilliant synopsis of *Star Wars* plus an unfunny 'Bob Dylan Goes Punk' and cuts of similar dubious nature — those being advised to sue include Freddie Mercury, Elton John and Rod Stewart. All-in-all, it's an album that's sometimes foul, sometimes funny, often crass, often clever. Buy it and help the MacLeans pay their next round of fines.

Pic: Chris Horler

*Stars and their contact lenses, part one: Lee Brillaux.*

# Well oiled and permanently juiced

**DR FEELGOOD**
**A Case Of The Shakes *(UA)***

**YOU HAVE to admit that Dr Feelgood know their own measure — no kowtowing to trend from this lot. Would you believe this record was their ninth? That fascinating rhythm and blues fixation has been refashioned via the second wave of punk, pumped up and souled out by the rude boys, reggaefied and skatellited by the mohair kids; the Feelgood corps meanwhile trucks on regardless, well oiled, permanently juiced and disarmingly frank. A garage band yet? Strange things happen at sea, John.**

**And this is no psychedelic album.**

**'A Case Of The Shakes' (accurately sub-titled as being "perfect for parties") could even be the Feelgoods' *piece de resistance* since the days when everyone had Wilko fingered as some kind of Speedy Gonzales, a one-man Yardbirds. He never was quite that brilliant, but for some of the time there wasn't anything else to go and jump up on except the Doctor's night wagon.**

***Apres* Wilko, *le deluge,* different haircuts and new times. I completely lost touch with the Canvey system.**

**As it is 'Shakes' might just as well be the Feelgoods' first album, so fast and furious is its design, a streamlined bundle of rocking DT's with Nick Lowe on bottle and board. The House Of Feelgood has experienced no recession of writing ideas either — there's plenty of mileage left in the vernacular of gambling, boozing, loving and losing —Lee Brilleaux is committed enough to the life-style to imbue it with fun and fury. He doesn't blow out the old harp much nowadays and the musical unit of Mayo, The Figure and Sparks is quite content to specialise in off-the-cuff electric blues thrashing. For Lowe's part, he lights the blue touch paper and retires, just leaving the drums on full so the sound of packing cases and saucepan lids permeates with a crash and a thud.**

**All the original songs are simple and good — using outside pen pushers like Bat Fasterley and Larry Wallis doesn't dilute the punch. Some of them are cautionary — 'King For A Day' and the title track — greasy celebrations of loose living with no moral attached. Others like 'Goin' Someplace Else' are wittier and rattier, off-set by Brilleaux's snarl.**

**I'm also partial to their Jubalesque renditions of two Dennis Linde and Allen Rush numbers, 'No Mo Do Yakamo', a superb slice of genteel nonsense, and 'Love Hound', a rude incantation *a la* early Billy Swan.**

**The group are only out of character on Otis Rush's 'Violent Love' when Lee's combination of Dean Martin and Jack Buchanan fails to convince. Otherwise the group still sounds like it's in control of its faculties and polishes off Lowe's 'Who's Winning' and 'Best In The World' with useful vigour.**

**It doesn't do to think too long and hard on Dr Feelgood, actually. Their own approach is straight to the point, makes a good excuse for inviting a few pals round and cleaning out the off license. I'll drink to it.**

**Max Bell**

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# Why do disco artistes still make albums?

*After all, half the tracks end up as TOTP singles.* *Pic: Paul Cox*

**THE GIBSON BROTHERS**
**On The Riviera *(Island)***

AND NUMBER 2,947 in the series 'Why do disco artistes continue to make albums?' Two songs, 'Mariana' and 'Metropolis', are already out as singles and if 'Dancin' The Mambo' and 'Latin America' don't follow soon I'll eat my copy of Michael Jackson's 'Off The Wall' (which had five (5) pulled from it).

One time, The Gibsons' work had the irresistible smack of Salsa — an influence I thought might encourage others — but alack the beast has bitten the other way, and 'On The Riviera' shows them grasping more and more traditional and boring themes.

Plus all that talk of Chris Gibson's voice being so strong has gone to producer Daniel Vangarde's head and Chris' vocals are mixed well to the front as well as him hamming up the more Ritchie Havens qualities he posesses.

Side one is a hotch potch of B sides despite containing both, thus far, released 45s. It features 'Metropolis' twice though it's beyond me why they're so proud of such an average if, for them, adventurous effort. Side two is familiar Gibsons, naive and furious, and only really noticeable for seeing 'Cuba' — their finest moment — re-written as 'Latin America'.

They told me once, a thousand years ago, that they believed the reason 'Cuba' didn't take off in the States was because it was such a touchy title — so here's the compromise.

There's plenty of rhythm here to warrant the singles that'll be coming your way, but meantime I'm stuck with trying to think of new and snappy ways of reviewing these pointless LPs . . .

**Danny Baker**

## ON THE BOX

**Thursday September 25**
**HIGHLIGHTS:** Anthony Valentine guests in **Minder (ITV)** as a gambler requiring a bit of assistance from Terry and Arthur; an earthquake shakes LA (oh, thankyou, God) in **Lou Grant (ITV)**; and Raymond Leppard continues with the **Brandenburg Concertos (BBC2)**, played by the Scottish Chamber Orchestra — right, lads, fags out . . .

**Friday September 26**
**SABOTEUR (Directed by Alfred Hitchcock 1942):** Not major Hitchcock, but one of his early American works and spritely enough. Robert Cummings is the aircraft worker framed on a sabotage charge. Also starring Priscilla Lane and the Statue of Liberty. **(BBC1).**

**HIGHLIGHTS:** Kim Philby's the latest subject of **Escape (BBC2)**, **Benson (ITV)** falls in love (sounds dodgy, that), Tim Rice hosts a new series of **Friday Night, Saturday Morning (BBC2)** and Bach's **Brandeburgs (BBC2)** come to a conclusion. But the big news is that **Crackerjack** *(CRACKERJACK!)* **(BBC1)** returns with, promises the handout, a "brand new '80s look". Leave it out, Beeb, *Crackerjack* always was the worst kids' show on TV and we wouldn't have it any other way. Exciting first guests are Lynda *Wonder Woman* Carter and Leo *Wonder Whatyer* Sayer.

**Saturday September 27**
**SHOOT OUT (Henry Hathaway 1971):** Despite the title, a leaden, talky Western with Gregory Peck coming over all lugubrious as Clay Lomax, a convicted bank robber taking to the vengeance trail. **(ITV).**

**THE DROWNING POOL (Stuart Rosenberg 1975):** Ross MacDonald's Lew Harper — again played by Paul Newman, as mealy-mouthed and cynical as ever — is involved in blackmail and murder in New Orleans, so you'd've thought they'd make something colourful out of it. But Rosenberg's direction is slack, the pacing dull. **(BBC1).**

**HIGHLIGHTS:** A week of **Films From China (BBC2)** begins with *Serfs*, set in Tibet, and *The River Flows East In Spring*, a two-part saga sponsored by London Transport.

**Sunday September 28**
**DIARY OF A MAD HOUSEWIFE (Frank Perry 1970):** Not one of the best in the Great American Picture Show series, but this strident satire has its moments, not least when bored New Yorker Carrie Snodgress can barely supress her frustration at 'orrible hubby Richard Benjamin's rank stupidity. Romeo Frank Langella, though, is as wet as six pints of mild, and about as potent. **(BBC2).**

**HIGHLIGHTS:** The National Theatre of Great Britain perform Alan Ayckburn's **Bedroom Farce (ITV)**; lots of shouting. The Shanghai Animation Film Studio contribute **Uproar In Heaven (BBC2)**, a feature length cartoon based on an old Chinese legend; lots of monkeys. And **The Rotten World About Us (BBC2)** is about mushrooms and mould, man; lots of fungi.

**Monday September 29**
**THE GREATEST (Tom Gries 1974):** One of the worst. A gross soft-soaping of Muhammad Ali's life, starring The Man hisself. **(ITV).**

**CARRY ON GIRLS (Gerald Thomas 1973):** Sid James arranges a seaside beauty contest. Bernard Bresslaw farts and Kenneth Connor falls over. Voted Best Film of the Year by *Spare Rib* magazine *(Shurely shome mishtake? — Joan Shims).* **(BBC1).**

**HIGHLIGHTS:** Gary Crowley and his white socks return to **White Light (ITV)**. Barry Norman talks to Shelley Duvall, star of *The Shining and Popeye, on* **Film '80 (BBC1).**

**Tuesday September 30**
**HIGHLIGHTS:** Ian Penman and I are in total agreement with regards to this one — **Barney Miller (ITV)** is currently the best half-hour on the box (see *Thrills*, page 13). This week the jokes are about rabies.

**Monty Smith**

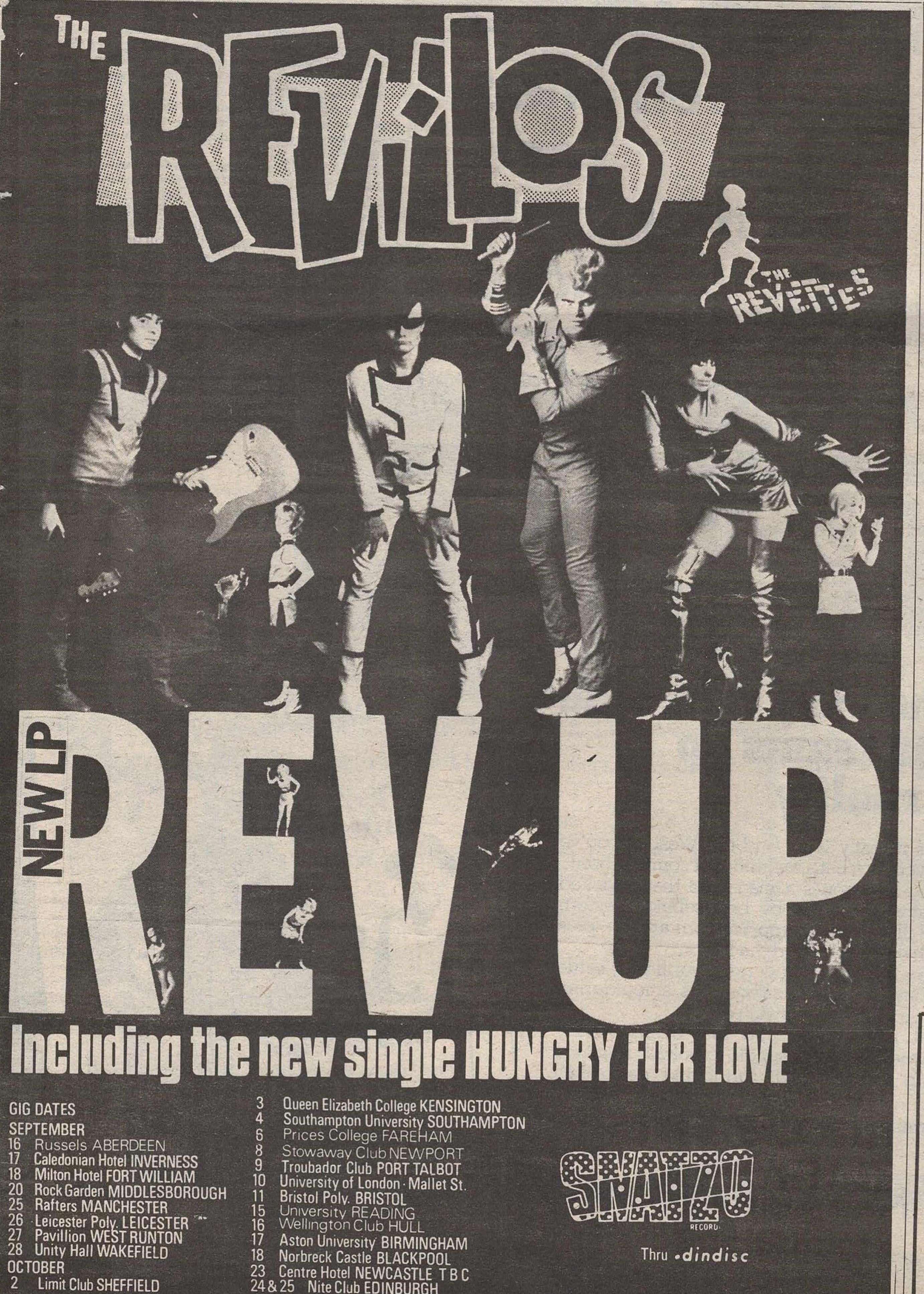
## BOX OFFICE

### London

1. **Cruising** (Directed by William Friedkin)
2. **Airplane!** (Abrahams/Zuckers)
3. **McVicar** (Tom Clegg)
4. **Brubaker** (Stuart Rosenberg)
5. **Urban Cowboy** (James Bridges)

### Regions

1. **McVicar** (Tom Clegg)
2. **Being There** (Hal Ashby)
3. **Zombies** (George A Romero)
4. **Airplane!** (Abrahams /Zuckers)
5. **The Bermuda Triangle** (Dan LePlughole)



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18 Milton Hotel FORT WILLIAM
20 Rock Garden MIDDLESBOROUGH
25 Rafters MANCHESTER
26 Leicester Poly. LEICESTER
27 Pavillion WEST RUNTON
28 Unity Hall WAKEFIELD
OCTOBER
2 Limit Club SHEFFIELD
3 Queen Elizabeth College KENSINGTON
4 Southampton University SOUTHAMPTON
6 Prices College FAREHAM
8 Stowaway Club NEWPORT
9 Troubador Club PORT TALBOT
10 University of London · Mallet St.
11 Bristol Poly. BRISTOL
15 University READING
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Monday 29th September £1
**FOLK + BLUES NIGHT**

Tuesday 30th September 50p
**BLOW BY BLOW (Jazz)**

Wednesday 1st October £1
**O-JAH (Reggae/Blues)**

Thursday 2nd October £1
**SAFITA (Reggae/Blues)**

Friday 3rd October £1.50
**THE BREAKFAST BAND (Reggae/Blues)**
+ Support

Saturday 4th October £1
**60's SOUL DISCO**
(Members Only)

Monday 6th October £1
**THE FRUIT EATING BEARS**

Tuesday 7th October 50p
**BLOW BY BLOW (Jazz)**

For information ring Pete 01-624 7611

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DEREK BLOCK in association with PANDA

*present*

## DEAD KENNEDYS

**+ U.K. Decay**

Music Machine, Camden High St.,
London N.W.1.

Wednesday, Oct. 8th, at 7.30 pm

Tickets £2.50 in advance from LTB (01-439 3371) Premier (01-240 2245) Ticket Machine (01-631-1234) Honky Tonk Records (01-267-3995)

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STRAIGHT MUSIC PRESENTS

## THE SPECIALS

WITH GUESTS Swinging Cats

**HAMMERSMITH PALAIS**
242 SHEPHERDS BUSH RD., W6
**MON/TUES 6th/7th OCTOBER at 8·00**
TICKETS £3·00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·00 ON NIGHT

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## THE GREYHOUND

FULHAM PALACE ROAD

Thursday 25th September — £1
**LIVE WIRE**
+ Modern Jazz

Friday 26th September — £2
**DOLL BY DOLL / SOFT BOYS**

Saturday 27th September — £1
**MORE (ex Pink Faires)**
+ Metro Glyder

Sunday 28th September — £1
**THE UPSET**
+ The Catch

Monday 29th September — £1
**THE SCENE**
+ The Mysterons

Tuesday 30th September — 75p
**THE ASSOCIATES**
+ Spider

Wednesday 1st October — £1
**FINGERPRINTZ**
+ Modern Jazz

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## BERND WEBER AND THE LAST RESORT

MON 29th SEPT. WAVES, KINGSTON
WED 1st OCT. TRAFALGAR, SHEPHERDS B.
SAT 11th OCT. DUKE OF LANCASTER, NEW BARNET

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**ACKLAM HALL,** ACKLAM ROAD, W10 (off Portobello Rd)
(Ladbroke Grove Tube)
*Friday, 26th September*

## *Seventeen* *+ Support*

*Admission £1 : Doors open 8.30pm–2am : Licensed*
*Hot and Cold Food available*

Hall available for Private Hire, Band Rehearsals, Meetings,. etc
Telephone John Gleeson 960-4590

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Rainbow THEATRE

MCP presents

## SECRET AFFAIR

+Special Guests *THE STEP*

Saturday 4th Oct 8.00pm
Tickets £3.25 £3.00 £2.75

Available from B/O Tel. 263 3148/9, L.T.B., Premier and Virgin Ticket Unit

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**SCENARIO PROMOTIONS**
(061 431 0357)
*Presents*

## JOHN OTWAY & WILD WILLY BARRETT

+ Support
*at the*
**Carousel Club**
210 Plymouth Grove
Manchester 13

*On Thursday*
*October 2nd*
*8.30–2.00 am*

*Late Bar*

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FOR DETAILS OF
LIVE
ADVTG.
*PHONE*
01-261-6153

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STRAIGHT MUSIC PRESENTS

## pauline murray

## john cooper clarke

## & the invisible girls

**LYCEUM**
STRAND, W.C.2
**THURSDAY 9th OCTOBER at 7·30**
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

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## THE TRAFALGAR

ROCK MUSIC
Shepherd Bush Centre, W12

Wed 24th Sept
**RED LETTERS**
+ Spiders

Thurs 25th Sept
**DECORATORS**
+ Pits

Fri 26th Sept
Rock'n'Roll Night

Sat 27th Sept
**THE FORM**
+ The Words

Sun 28th Sept
**THE MIGHTY SHADES**

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## WHITE LION

Putney High Street
*presents*
"Flip, Flip & Fly"
An R'n'B Spectacular

Friday 26th Sept.
**JUICE ON THE LOOSE**

Tuesday 30th Sept.
**DOWNLINERS SECT**

Thursday, 2nd Oct.
**RED BEANS & RICE**

Friday 3rd Oct.
**JIUCE ON THE LOOSE**

Saturday 4th Oct.
**SAM MITCHELL'S BLUES BAND**

Sunday 5th Oct.
**CHICKEN SHACK**
High Jinx + Guinness

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## THE CRYSTAL PALACE

Anerley Hill
Upper Norwood
S.E. 19
*(Crystal Palace Roundabout)*

Saturday 27th September

## STRAY CATS

Doors open 7.30 Fully Licensed Bar

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## *Rory Gallagher*

LIVE ON STAGE

**Strange Music Presents**
**RORY GALLAGHER**
**And His Band**

**SEPTEMBER**

**25 SHEFFIELD City Hall**
Tickets £4.00 £3.50 £3.00 £2.50
Available from Box Office and usual agents

**26 EDINBURGH Odeon**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 031 667 7707

**27 ABERDEEN Capitol**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 0224 23141

**28 GLASGOW Apollo**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 041 332 4680

**29 CARLISLE Market Hall**
Tickets £3.00
Available from Pink Panther
Records Tel: 0228 28740

**OCTOBER**

**3 MANCHESTER Apollo**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 061 273 3533

**4 LEEDS University**

**5 OXFORD New Theatre**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 0865 44544

**6 LEICESTER De Montfort Hall**
Tickets £3.50 £3.00
Box Office Tel: 0533 544444

**7 HANLEY/STOKE Victoria Hall**
Tickets £3.50
Box Office Tel: 0782 24641

**10 BRISTOL Colston Hall**
Tickets £4.00 £3.50 £3.00
Box Office Tel: 0272 291768

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MAM PRESENTS
RESCHEDULED SHOW.
ORIGINAL TICKETS VALID

## RAMONES

Plus
**THE SPECTRES**
HAMMERSMITH ODEON
Thursday October 2nd 8pm
Tickets £3.50, £3.00
Available Box Office 01-748 4081/2 and usual agents

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## PAL JOEY

**Unanimous rave reviews!**

"Sian Phillips' rendition of Bewitched, Bothered and Bewildered nearly brought the roof down" *Sunday Mirror*

"Denis Lawson sure as hell can sing and dance" *Time Out*

"Rodgers and Hart's greatest hit" *Daily Mirror*

Mon-Fri
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Sat 5.00pm & 8.15pm
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Ω
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St Martin's Lane WC2
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Credit Cards: 01-379 6565

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**ACKLAM HALL**
**ACKLAM ROAD W.10**

## "SEVENTEEN"

+ Fanatics
+ Disco
**Friday 26th Sept,**
£1.25 Entrance
*Late bar, 9pm till 2am*

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**FRESHERS BALL**

## Q-TIPS

**& mysterons**
**HOLLYWAY RD THEATRE**
**POLYTECHNIC OF NORTH LONDON**
**FRIDAY SEP 26, 7.30 pm**
**Tickets 1-50 advance, 1.75 on door**

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P.C.L.S.U. presents

## SLADE

*+ Special Guests*
**Friday 26th Sept**
8 pm till late, bar
Polytechnic of Central London
115 New Cavendish St. W.1.
(Oxford Circus / Gt. Portland St. Tubes)
*£1.50 students — £2.50 others. Tickets on door*
*Or in advance Ring 01-636 6271.*

# NATIONWIDE GIG GUIDE

## THURSDAY

Birmingham Barrel Organ: **Little Willy**
Birmingham Golden Eagle: **The Privates/The Ever Readys**
Birmingham Hare & Hounds: **Denizens**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **Titan**
Bolton Aquarius: **The Salford Jets**
Brighton Concorde Club: **The Chefs**
Bristol Granary: **The Paynkillers**
Bristol Polytechnic: **Q-Tips**
Burntwood Troubadour: **The Amazing Dark Horse**
Cardiff Chivas: **Tanzschau**
Carlisle Micks Club: **The Wanglers/No Support/Toolbox Murderers/The Chevettes**
Chesterfield Shoulder Of Mutton: **John Kay & Steppenwolf/Chicken Shack**
Coventry Lanchester Polytechnic: **The Specials/Swinging Cats**
Croydon The Cartoon: **The City Limits**
Dumfries Nith Hotel: **Altered Claire/Plague Of Frogs**
Edinburgh Nite Club: **The Penetrations**
Ellesmere College: **Chris Barber Band**
Glasgow Apollo Centre: **Don McLean**
Glasgow The Atlantis: **The Venetian Blinds**
Gloucester Leisure Centre: **The Dooleys**
Grangemouth International Hotel: **V-Disk/New Apartment**
Greenock Victorian Carriage: **The Sound**
Guildford Civic Hall: **Gillan**
Guildford Wooden Bridge: **The Parallels**
High Wycombe Nags Head: **Sharx**
Hucknall Pit Rock: **Dr Feelgood**
Hull Wellington Club: **The Wall/Corrosive Infants**
Ilford Palais: **Tygers Of Pan Tang**
Kilmarnock The Auld Hoose: **Hot Vultures**
Lanark Clydesdale Hall: **Rhesus Negative**
Leeds Fan Club: **Split Enz**
Leeds Fforde Green Hotel: **Atomic Rooster**
Leeds Royal Park Hotel: **The Gimmicks**
Leeds Wigs Wine Bar: **Dodgy Tactics**
Lincoln Cornhill Vaults: **Still Earth**
Liverpool Empire Theatre: **Billy Connolly**
Liverpool The Mayflower: **Kaspers Engine**
London Camden Dingwalls; **Supercharge**
London Canning Town Bridge House: **Electric Eels**
London Chiswick John Bull: **Telemacque**
London Clapham 101 Club: **The Flatbackers**
London Covent Garden Rock Garden: **The Expressos**
London Deptford Star & Garter: **The Kicks**
London Finchley Torrington: **Juice On The Loose**
London Fulham Golden Lion: **The Spoilers**
London Fulham Greyhound: **Live Wire**
London Fulham The Cock: **Bob Kerr's Jazz Friends**
London Greenwich White Swan: **Spider**
London Hammersmith Odeon: **Michael Schenker Band**
London Hampstead Giovanni's Club: **Spartacus**
London Herne Hill Half Moon: **B's/Tranzista**
London Islington Hope & Anchor: **The Gas**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Marquee Club: **Tenpole Tudor**
London Oxford St. 100 Club: **Pat Kelly**
London Putney White Lion: **The Soul Band**
London Richmond Brolleys: **Blurt/Essential Logic**
London Southgate Royalty Ballroom: **The Cruisers/Black Cat**
London Stockwell Old Queens Head: **Jane Kennaway & Strange Behaviour**
London Tottenham The Spurs: **The Leap**
London Tottenham-Court Rd. Dominion Theatre: **Brothers Johnson**
London Victoria The Venue: **Root Jackson & The GB Blues Company**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Soulboys/Les Apaches**
London Woolwich Tramshed: **Splodgenessabounds**
London W.C.1 Action Space: **Tour De Force/The Leopards/Sound Allies**
Luton Blowins: **Nervous Surgeons/The Statics**
Lyneham Pegasus Club: **Geno Washinton Band**
Maidenhead Riviera Club: **Keef Hartley**
Malvern Winter Gardens: **The Spinners**
Manchester Band on the Wall: **Peter Brotzmann/Harry Miller/Louis Moholo**
Manchester Middleton Civic Hall: **Circles/Two-Tone-Pinks**
Manchester Portland Bars: **The Enigma**
Manchester Rafters: **The Revillos**
Manchester (Romiley) The Grey Horse: **The Twisting Ferraris**
Milton Keynes Compass Club: **The Crew**
Newcastle Dudley & Wheatslade Club: **The Cheaters**
Newcastle The Cooperage: **The 45's**
Newcastle-under-Lyme El Syd's: **The Lemmings**
Norwich Cromwells: **Nine Below Zero**
Nottingham Ad Lib Club: **Tom Robinson's Sector 27/23 Jewels**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffa**
Nottingham Sherwood Rooms: **Gregory Isaacs**
Peterborough ABC Theatre: **Rick Wakeman**
Poole Arts Centre: **The Skids**
Poynton Folk Centre: **Peter Hughes**
Preston Guildhall: **Gary Numan**
Preston Warehouse: **Classix Nouveaux**
Scarborough Taboo: **The Dead Kennedys/UK Decay**
Sheffield Limit Club: **U2**
Sheffield Top Rank: **Rory Gallagher**
Shifnal Star Hotel: **The Exhumed**
Southampton Joiners Arms: **Matraque**
South Shields The Commando: **Ward 34**
Stevenage The Swan: **Mad Chateaux**
Wellingborough British Rail Club: **Black Mack**
Weston-super-Mare Webbington Country Club: **Slade** -

Winchester Art College: **The Skavengers**
York De Grey Rooms: **X Press/The Shove/The Reverbs**

**ECHO & THE BUNNYMEN set out this week on their second major UK tour, with initial gigs at Brighton (Sunday), Bournemouth (Monday) and Bristol (Tuesday).**

**TOOTS (above) & THE MAYTALS pay a welcome return visit to the UK, opening their tour at Cardiff (Sunday), London Hammersmith (Monday), Coventry (Tuesday) and Brighton (Wednesday).**

**TENPOLE TUDOR are one of five acts in the 'Son Of Stiff' package tour, starting at Leeds on Wednesday. The others are Any Trouble, Joe 'King' Carrasco & The Crowns, Dirty Looks and The Equators.**

## FRIDAY

Aberystwyth University: **Bad Manners**
Bedford Horse & Groom: **Junction 13**
Birmingham Bournbrook Hotel: **Abow-/Cuddly Bunnies/Driver**
Birmingham Cedar Ballroom: **U2**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **The Skids**
Birmingham Railway Hotel: **Teuser**
Birmingham University: **Weapon of Peace**
Blackburn King George's Hall: **Don McLean**
Blackpool Norbreck Castle: **More**
Bolton (Bromley Cross) Last Drop: **Night Visitors**
Bournemouth Town Hall: **Tygers Of Pan Tang**
Bridlington 3 Bs: **Geno Washington Band**
Brighton Alhambra: **Eye To Eye**
Bristol Colston Hall: **The Dooleys**
Burslem George Hotel: **Export**
Cambridge Great Northern Hotel: **Mad Chateaux**
Cambridge Pitt Club: **Rank Amateurs**
Carlisle Mick's Club: **The Accelerators**
Cheltenham Town Hall: **The Piranhas**
Chichester College: **The Associates**
Coventry Lanchester Polytechnic: **The Specials/Swinging Cats**
Coventry Ryton Bridge: **Streetlite**
Coventry Technical College: **Thirteen**
Coventry Theatre: **Rick Wakeman**
Croydon The Cartoon: **Rikki & The Cufflinks**
Croydon The Star: **The Locators/The Papers**
Douglas I.o.M. Manx Jazz Club: **Chris Barber Band**
Dover Town Hall: **Die Laughing**
Dublin Stadium: **Ry Cooder**
Edinburgh Nite Club: **The Mudshakers/The Fins**
Edinburgh Odeon: **Rory Gallagher**
Edinburgh Playhouse: **Mary O'Hara**
Geldston Village Hall: **Metro Glider**
Glasgow Apollo Centre: **Gary Numan**
Goole Station Hotel: **Still Earth**
Guildford Civic Hall: **The Classics/Laughing Shadow/Consenting Adults**
Hailsham Crown Hotel: **Ijax Allstars**
Hanley Victoria Hall: **Secret Affair**
High Wycombe Town Hall: **The Spinners**
Huddersfield Cleopatra's: **The Dammed**
Huddersfield Polytechnic: **The Dance Band**
Ilford The Cranbrook: **Spider**
Kingston Three Tuns: **The VIP's**
Launceston White Horse Inn: **Polite Young Men**
Leicester Polytechnic: **The Revillos**
Liverpool Brady's: **The Room**
Liverpool Royal Court Theatre: **Blizzard Of Oz/Budgie**
London Acton The Windmill: **Time Flies**
London Avery Hill College: **The Kicks**
London Camden Dingwalls: **Alibi/Strange Behaviour**
London Camden Music Machine: **Christ Hunt's Cable Car**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **The Spectres/Denny Newman**
London Central Polytechnic: **Slade**
London Chiswick John Bull: **Jackie Lynton's H-D Band**
London Covent Garden Rock Garden: **Johnny Mars' 7th Sun/Junco Partners**
London Deptford Star & Garter: **Stagestruck**
London Fulham Golden Lion: **Micky Jupp Band**
London Fulham Greyhound: **The Soft Boys/Doll By Doll**
London Fulham The Cock: **Jazz Sluts**
London Hackney The Queen's: **Avenue**
London Hammersmith Clarendon Hotel: **Eric Random/Take It/Classix Nouveaux**
London Herne Hill Half Moon: **Night Doctor**
London Islington Hope & Anchor: **The Little Roosters**
London Kentish Town Interaction: **The Thompson Twins/Local Heroes**
London Marquee Club: **The Equators**
London New Cross Royal Albert: **Rubber Johnny**
London North Polytechnic: **Q-Tips**
London Oxford St. 100 Club: **Nine Below Zero**
London Peckham Walmer Castle: **Shadowfax**
London Putney Star & Garter: **Nicky Barclay's AFM/Sammy Mitchell**
London Putney White Lion: **Juice On The Loose**
London Regents Park Cecil Sharp House: **Martin Simpson**
London Southall White Swan: **Scarlet O'Hara**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **The Soul Band**
London The Mall I.C.A. Theatre: **Robert Fripp & Keith Tippett**
London Tottenham-Court Rd. Dominion Theatre: **Brothers Johnson**
London Tottenham-Court Rd. Scala Cinema: **Modern Romance (11.15pm)**
London Upstairs at Ronnie Scott's: **Mahana**
London Victoria The Venue: **Zoot Money/Lynda Hayes**
London West Hampstead Moonlight Club: **Geneva/Between Pictures/Furniture**
London W.10 Acklam Hall: **Seventeen**
London W.C.1 Action Space: **The Lemon Kittens/Table 12**
Lowestoft Talk Of The East: **Money**
Manchester College of Further Education: **The Impossible Men**
Manchester College of Higher Education: **The Freshies/X-O-Dus**
Manchester Millstone: **Zanathus**
Manchester UMIST: **X-O-Dus**
Melton Mowbray Painted Lady: **Circles**
Middlesbrough Town Hall: **Billy Connolly**
Nelson Railworkers Institute: **The Wall**
Newcastle Mayfair Ballroom: **John Kay & Steppenwolf/Chicken Shack**
Northampton The Paddock: **Samson**
Northwich White Lion: **Hot Vultures**
Oldham Lancashire Vault: **Jobie**
Oxford New Theatre: **Gillan**
Oxford Polytechnic: **Supercharge**
Paisley Bungalow Bar: **The Sound**
Portsmouth Guildhall: **The Tourists/The Barracudas**
Prescot College of Higher Education: **Tom Robinson's Sector 27**
Retford Porterhouse: **Split Enz**
Scarborough Penthouse: **Atomic Rooster**
Scarborough Taboo: **The Vibrators/X-Press**
Solihull Technical College: **The Au Pairs**
Stroud Marshall Rooms: **Fast Action**
Sunderland Annabelle's: **The Cheaters**
Torquay The Pelican: **David Marx & The Mix**
Weymouth Teachers Training College: **The Skavengers**
Withernsea Grand Pavilion: **Dr Feelgood**

## SATURDAY

Aberdeen Apollo Theatre: **Rory Gallagher**
Ashford Stour Centre: **Tygers Of Pan Tang**
Barnstaple Pannier Market: **Life Of Riley**
Bilston Rising Star: **Tony Tuff**
Birmingham Bogart's: **No Faith**
Birmingham Cedar Ballroom: **Gods Toys-/Denizens**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Odeon: **Michael Schenker Band**
Birmingham Railway Hotel: **Mean Street Dealers**
Birmingham University: **Geno Washington Band**
Blythe Golden Eagle: **The Cheaters**
Bracknell Sports Centre: **The Specials/Swinging Cats**
Brighton Dome: **Gillan**
Brighton Resource Centre: **P.S./Nouveaux A Go-Go**
Bristol Granary: **Diamond Head**
Bristol Mayors Arms: **S.O.S.**
Bristol Polytechnic: **Bad Manners**
Carlisle Twisted Wheel: **The Sound**
Cheltenham College: **The Odds**
Chigwell White Hart: **Park Avenue**
Chorley Tatton Community Centre: **The Fall/Vice Bodies**
Coventry Lanchester Polytechnic: **U2**
Cromer West Runton Pavilion: **The Revillos**
Croydon The Cartoon: **Earl Okin/Southland Outlaw Band**
Dublin Stadium: **Ry Cooder**
Dudley J.B.'s Club: **The Upset**
Dudley Wolverhampton Polytechnic (Castleview Site): **The Dance Band**
Durrington The Plough: **David Marx & The Mix**
Eastbourne The Squirrel: **Rockwattz**
Edinburgh Nite Club: **The Dead Kennedys/UK Decay**
Edinburgh Playhouse Theatre: **Gary Numan**
Gosport John Peel: **F.I.I.K.**
Gravesend Red Lion: **Ethel The Frog**
Grimsby Birdseye Club: **The Woolly Trunks**
Harlow The Playhouse: **George Melly & The Feetwarmers**
High Wycombe Nags Head: **Mungo Jerry**
Hove The Cliftonville: **Eye To Eye**
Huddersfield Cleopatra's: **The Damned (lunchtime)/Gregory Isaacs (evening)**
Ilford The Cranbrook: **Rye & The Quarterboys**
Liverpool Brady's: **Pink Military**
London Balham The Bedford: **Crispian St. Peters & Wheels**
London Camden Dingwalls: **The Scene/The Talk**
London Canning Town Bridge House: **Rocket 88**
London Chiswick John Bull: **The Chevrons**
London Clapham 101 Club: **The Egyptians**
London Covent Garden Rock Garden: **The Spectres/Dansette Damage**
London Crystal Palace Hotel: **The Stray Cats**
London Farringdon Rd. Metropolitan: **Red Rinse/Oxy & The Morons**
London Fulham Golden Lion: **Jackie Lynton's H-D Band**
London Fulham Greyhound: **Metro Glider**
London Fulham The Cock: **Darryl Way Band**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **Split Enz/The Bodysnatchers**
London Hammersmith The Swan: **Gun Control**
London Harrow Rd. Windsor Castle: **Five Pliers/Last Orders**
London Herne Hill Half Moon: **The Piranhas**
London Islington Hope / Anchor: **The Soft Boys**
London Marquee Club: **Dirty Looks**
London N.4 The Stapleton: **Sons Of Cain**
London Rainbow Theatre: **The Tourists/The Barracudas**
London Shepherds Bush Trafalgar: **The Form**
London Stockwell Old Queens Head: **The Papers/The Locators**
London Stoke Newington Pegasus: **Big Chief**
London Tooting Wheatsheaf: **The Thompson Twins/Local Heroes**
London Upstairs at Ronnie Scott's: **Mahana**
London Victoria The Venue: **Gedo-Blay Ambolley & Zantoda Mk 111**
London West Hampstead Moonlight Club: **The Elgin Marbles/Huang Chung**
London W.10 Acklam Hall: **Androids Of Mu/012/Murphy Federation/Blue Midnight/The Entire Cosmos/Vince Pie & The Crumbs**
Luton Blowins: **Toad The Wet Sprocket**
Manchester Openshaw Lads Club: **The Drones**
Manchester University: **Dr. Feelgood**
Manchester (Wythenshawe) Snooty Fox: **The Images**
Middlesbrough Rock Garden: **Tom Robinson's Sector 27**
Millom Ritz Club: **The Alwoodley Jets**
Nottingham Boat Club: **Money**
Oldham Lancashire Vault: **Sephia**
Oxford New Theatre: **The Dooleys**
Reading Brock Barracks (free festival): **El Seven/Shrinking Men/Rudi / The Endomorphs/A Fast Crowd/Access etc.**
Reading Hexagon Theatre: **Rick Wakeman**
Retford The Porterhouse: **Atomic Rooster**
Southampton Joiners Arms: **The D.S.**
Southend Top Alex: **Spider**
Southport Theatre: **Don McLean**
St. Austell New Cornish Riviera: **The Mechanics**
Stockton The Teessider: **Carl Green & The Scene**
Stroud Westly Farm: **Emotion Pictures**
Sutton Coldfield YMCA: **Dangerous Girls/Aston Hall & The Servants**
Swindon Oasis Leisure Centre: **Secret Affair**
Watford Herts College of Further Education: **Q-Tips**
West Bromwich Coach & Horses: **Sub Zero**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wolverhampton Civic Hall: **The Skids**
Wolverton Crauford Arms: **The Locators**
Wombwell Reform Club: **Still Earth**

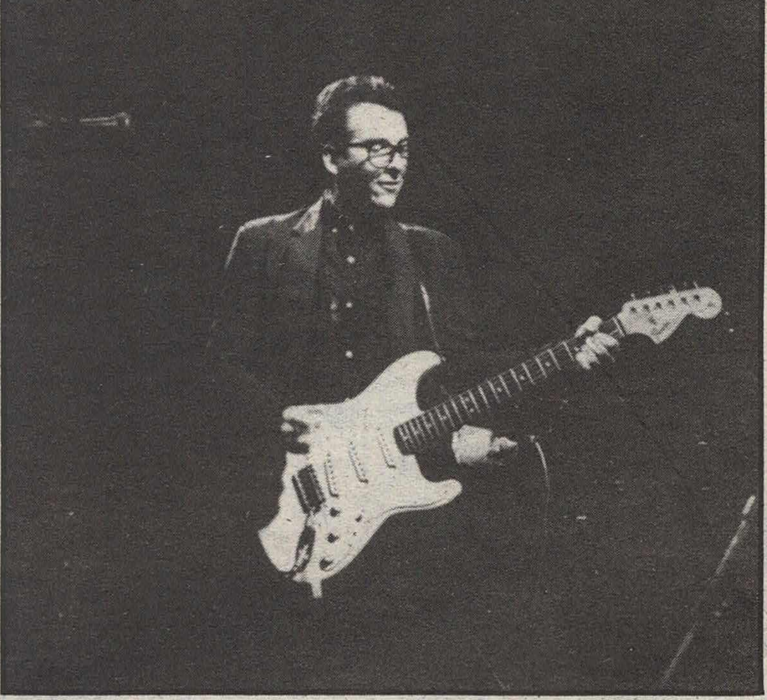
## SUNDAY

Birmingham Odeon: **Blizzard Of Oz/Budgie**
Birmingham Railway Hotel: **The Out**
Birmingham University: **The Dance Band**
Birmingham (Yardley) The Swan: **Video**
Bradford The Panache: **Wild Boys/The Samples**
Brighton Jenkinsons: **Echo & The Bunnymen**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Burntwood Troubadour: **Switch 7**
Cardiff New Theatre: **Jasper Carrott**
Cardiff Top Rank: **Toots & The Maytals/The Bodysnatchers**
Chatham The Ash Tree: **The Pulsators**
Chiddingly Six Bells: **Ricky Zom-Zon & The D.T.'s**
Coventry Theatre: **Billy Connolly**
Croydon The Cartoon (lunchtime): **The London Apaches**
Derby Assembly Rooms: **Michael Schenker Band**
Edinburgh Abercorn Inn: **The Liberators**
Glasgow Apollo Centre: **Rory Gallagher**
Glasgow Theatre Royal: **Mary O'Hara**
Grimsby The Valiant: **The Woolly Trunks**
Hailsham Crown Hotel: **Nine Below Zero**
Hayes Alfred Beck Centre: **George Melly & The Feetwarmers**
Harrogate Royal Hall: **Don McLean**
Kirklevington Country Club: **Q-Tips**
Leeds Royal Park Hotel: **Windows**
Leicester De Montfort Hall: **Gillan**
Liverpool Star & Garter: **Export**
London Acton Kings Head: **FX/The Pits**
London Battersea Nags Head: **Jugular Vein**
London Brixton George Canning: **Southside**
London Camden Dingwalls: **Wes McGhee**
London Canning Town Bridge House: **The Kraze**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Clapham Two Brewers: **Red Rinse**
London Clapham 101 Club: **The Books**
London Covent Garden Rock Garden: **The Von Trap Family**
London Dalston Pembury Tavern: **Avenue**
London Finchley Torrington: **The Lemons**
London Fulham Golden Lion: **Sammy Mitchell's Blues Band**
London Fulham The Cock: **The Works**
London Greenwich White Swan: **Suttel**
London Hammersmith Odeon: **The Tourists/The Barracudas**
London Herne Hill Half Moon: **The Rialtos**
London Islington Hope & Anchor: **The Expressos**
London Marquee Club: **Joe 'King' Carrasco & The Crowns**
London Musicians Collective (Gloucester Ave., NW1): **Terry Day's Inflamatory Guest**
London Putney White Lion: **Seventeen**
London Richmond Brolleys: **L.A. Hooker**
London Stockwell Old Queens Head: **The Demons/The Mandies**
London Strand Lyceum Ballroom: **John Kay & Steppenwolf/Angel Witch/Chicken Shack**
London Victoria The Venue: **Levi & The Rockats/The Polecats**
London West Hampstead Moonlight Club: **Icarus/A-Z**

CONTINUES OVER ...

# MORE GIG GUIDE

ELVIS COSTELLO & The Attractions play London Rainbow on Monday, the exact 50th anniversary of the theatre's opening.



London W.1 Portman Hotel (lunchtime): **Elaine Delmar/Pat Smythe Trio**
Maidstone Hazlitt Theatre: **The Seven Aces**
Manchester Apollo Theatre: **The Skids**
Manchester Cyprus Tavern: **Stockholm Monsters/Model Team. International/Tribal Outlook**
Manchester (Woodford) The Deanwater: **Hot Vultures**
Market Harborough Kibworth Lodge: **Ten Foot High**
Newquay Central Hotel: **The Winners**
Northampton Royal Theatre: **Chris Barber Band**
Nottingham Hearty Good Fellow: **Strange Brood**
Oakham The Angler: **Manitou**
Oxford New Theatre: **Rick Wakeman**
Plymouth Fiesta Suite: **Bad Manners**
Pontefract Blackamore: **Vardis**
Poole Arts Centre: **Secret Affair**
Poynton Folk Centre: **Roy Harris**
Reading Target Club: **The Odds**
Seaford Great Dane: **The Techniques**
Southend Railway Hotel: **Stan Gordon**
Southport Blundell Arms: **Breakdown**
Southport Tiffany's: **The Images**
Taunton Odeon: **The Dooleys**
Wakefield Unity Hall: **The Revillos**
West Bromwich Coach & Horses: **Circles**
Whitefield The Mason: **Two-Tone-Pinks**
Wollaston Nags Head: **The Russians**
Wolverhampton Civic Hall: **Showaddywaddy**

## MONDAY

Aberystwyth University: **Weapon Of Peace**
Birmingham Barrel Organ: **Gangsters**
Birmingham Mercat Cross: **Gentleman Jim**
Birmingham Odeon: **Secret Affair**
Birmingham Railway Hotel: **The Ramparts**
Birmingham Romeo & Juliet's: **Demolition**
Blackburn St. George's Hall: **Billy Connolly**
Bournemouth Stateside Centre: **Echo & The Bunnymen**
Bradford Palm Cove: **Cameras In Cars**
Bradford St. George's Hall: **Gillan**
Bristol Colston Hall: **Rick Wakeman**
Bury The Nailors Green: **Two-Tone-Pinks**
Canterbury Keynes College: **The VIP's / The Upset**
Didsbury Oak House: **The Cheaters**
Doncaster Romeo & Juliet: **Chevy**
Ewell The Grapevine: **Avenue**
Hanley Victoria Hall: **Michael Schenker Band**
Hull New Theatre: **Don McLean**
Hull Wellington Club: **Diamond Head**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kingston Three Tuns: **Bernd Weber & The Last Resort**
Lancaster The Styx: **The Freeze / Eyes Like Astronomy**
Leamington Spa Pavilion: **Bad Manners**
Leeds Royal Park Hotel: **Spyder Blues Band**
Leeds University: **Vardis**
Leicester De Montford Hall: **Blizzard Of Oz / Budgie**
Leicester King Of Club: **Four Tops (for a week)**
Liverpool Brady's: **The Dead Kennedys / UK Decay**
Liverpool Rotters: **Slade**
London Camden Dingwalls: **The Allies / Alverna Gunn / The Car Thieves**
London Canning Town Bridge House: **The Monsters / The Spiders**
London Clapham Two Brewers: **The Flatbackers**
London Covent Garden Rock Garden: **Seventeen / Huang Chung**
London Deptford Albany Empire: **The Fabulous Poodles / The Electric Bluebirds**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham The Cock: **Seven Year Itch**
London Hammersmith Palais: **Toots & The Maytals / The Bodysnatchers**
London Islington Hope & Anchor: **The Expressos**
London Islington The Wheatsheaves: **Harfoot Brothers**
London Marquee Club: **U2**
London N.4 The Stapleton: **The Syndicate**
London Putney Star & Garter: **Penny Royal**
London Rainbow Theatre: **Elvis Costello & The Attractions / The Stray Cats**
London Richmond Snoopys: **Brian Brain / Temporary Title**
London Ronnie Scott's Club: **Ernestine Anderson (for a week)**
London Royal Festival Hall: **Judy Collins**
London Stockwell Old Queens Head: **Calling Hearts**
London Stratford Green Man: **The Soul Band**
London University College: **The Kicks**
London Victoria Apollo Theatre: **Cliff Richard (for three weeks)**
London West Hampstead Moonlight Club: **The D.S. / SPQR / Kid Cario & The Nation**
London W.1 Gillrays Bar: **Fred Rickshaw's Hot Goolies**
London W.14 The Kensington: **The Vandells**
Manchester Band on the Wall: **The Images**
Manchester Rafters: **Red Beans & Rice**
Newcastle City Hall: **Gary Numan**
Nottingham Hearty Good Fellow: **Bad Publicity**
Nottingham Imperial Hotel: **Gwaihir**
Oxford Scamps: **Creation Rebel**
Preston Polytechnic: **Q-Tips**
Reading Cherry's Wine Bar: **The Sonic Tonix**
Rotherham Thurnscoe Hotel: **The Soft Boys**
Stafford Malt & Hops: **UXB**
Torquay Belgrave Hotel: **The Start**
Westgate Millie's: **Die Laughing**
Weybridge National College of Food: **Arizona Smoke Review**
Worthing Assembly Rooms: **Geno Washington Band**

## TUESDAY

Bath Pavilion: **Alvin Lee Band**
Birkenhead The Gallery: **Visual Aids**
Birmingham Barrel Organ: **Cromo**
Birmingham Digbeth Civic Hall: **John Kay & Steppenwolf/Chicken Shack**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Teh Ramparts**
Birmingham Odeon: **Don MCLean**
Birmingham Railway Hotel: **Speed Limit**
Bournemouth Winter Gardens: **Geno Washington Band**
Brighton Polytechnic: **U2**
Bristol The Berkeley: **Echo & The Bunnymen**
Bristol Stonehouse: **The Standards/The Options/Youth Squad**
Cambridge Raffles: **Feet First**
Canterbury Kent University: **The Expressos**
Cleethorpes Winter Gardens: **The Skids**
Coventry Tiffany's: **Toots & The Maytals/The Bodysnatchers**
Croydon The Cartoon: **Visitor**
Derby Assembly Rooms: **The Specials/Swinging Cats**
Doncaster Rotters: **Slade**
Fleet Fox & Hounds: **Duck Baker**
Glasgow Strathclyde University: **X-O-Dus**
Hemel Hempstead Pavilion: **Judy Collins**
Leeds University: **Agony Column/The Alwoodley Jets**
Leeds University Union: **The Other Switch**
Leicester Luca Centre: The Newmatics/Disco Zombies
Little Sutton Bulls Head: **Export**
London Camden Dingwalls: **Live Wire**
London Camden Music Machine: **Brian Brain/The Civilians/Temporary Title**
London Covent Rock Garden: **The T-Set/Twig & The Kicks**
London Deptford Albany Empire: **Mike Westbrook Electric Brass Band**
London Fulham Golden Lion: **Phantom Zone**
London Fulham Greyhound: **The Associates/Spider**
London Fulham The Cock: **Eazy Money**
London Hammersmith Odeon: **Rick Wakeman**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **The Nips**
London Islington Pied Bull: **Leisure Lotion/General Alert/Tym**
London Kensington Imperial College: **Classix Nouveaux/Time Flies**
London Marquee Club: **Martian Dance**
London Mile End Queen Mary College: **George Melly & The Feetwarmers**
London N.4 The Stapleton: **Brett Marvin & The Thunderbolts**
London Regents Park Bedford College: **The Locators**
London Stockwell Old Queens Head: **The Thompson Twins/Local Heroes**
London Stoke Newington Assembly Hall: **Chris Barber Band**
London Stratford Green Man: **Diz & The Doormen**
London Victoria The Venue: **Nine Below Zero**
London West Hampstead Moonlight Club: **TV Personalities/Teenage Filmstars**
Malvern Winter Gardens: **Wild Boys/The Samples**
Manchester Apollo Theatre: **Michael Schenker Band**
Manchester (Ashton) Birch Hotel: **Zanathus**
Manchester Polytechnic: **Tygers Of Pan Tang**
Newcastle City Hall: **Secret Affair**
Newcastle Polytechnic: **The 45's**
Nottingham Boat Club: **The Dead Kennedys/UK Decay**
Nottingham Trent Polytechnic: **Hot Vultures**
Preston Guildhall: **Mary O'Hara**
Rawmarsh Cricket Club: **Still Earth**
Southampton Gaumont Theatre: **The Tourists/The Barracudas**
Swindon Brunel Rooms: **The Vibrators**

## WEDNESDAY

Ayr Pavilion: **Creation Rebel**
Birmingham Barrel Organ: **Reality**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham Top Rank: **Alvin Lee Band**
Birmingham (Yardley) Bulls Head: **Roses**
Bradford College Vaults Bar: **Pyramid**
Brighton Top Rank: **Toots & The Maytals/The Bodysnatchers**
Bristol Colston Hall: **The Tourists/The Barracudas**
Bury The Nailors Green: **Rockin Horse**
Cambridge Raffles: **Madame**
Cardiff University: **Johnny Mars 7th Sun**
Cheltenham Plough Inn: **Roadsters**
Clacton Princess Theatre: **Billy Connolly**
Cleethorpes Peppers: **Toad The Wet Sprocket**
Croydon Fairfield Hall: **Humphrey Lyttelton Band**
Croydon The Cartoon: **Basils Ballsup Band**
Doncaster Rotters: **The Skids**
Dublin Stadium: **Judy Collins**
Ewell The Grapevine: **Avenue**
Exeter St. George's Hall: **Bad Manners**
Gillingham Old Ash Tree: **Pulsators**
Glasgow Queen Margaret Union: **The 45's**
Hereford Rotters Club: **Fast Action**
Huddersfield White Lion: **The City Limits**
Kendal Brewery Arts Centre: **Vin Garbutt**
Leamington Spa The Crown: **Zorkie Twins**
Leeds Polytechnic: **Secret Affair**
Leeds University: **'Son Of Stiff' package tour**
Liverpool Gatsby's: **The Yachts/Flock Of Seagulls**
London Camden Dingwalls: **The Pirates**
London Clapham 101 Club: **Nash The Slash**
London Covent Garden Rock Garden: **The Associates**
London Islington Hope & Anchor: **Johnny G**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Lewisham Odeon: **Rick Wakeman**
London Manor Park Three Rabbits: **Park Avenue**
London Royal Festival Hall: **Don McLean**
London Shepherds Bush Trafalgar: **Bernd Weber & The Last Resort**
London Stratford Green Man: **Jazz Sluts**
London Victoria The Venue: **George Melly & The Feetwarmers**
London West Hampstead Moonlight Club: **The Flatbackers/Eazy Money**
London Wimbledon Nelson's Club: **Mickey Jupp Band**
London Woolwich Tramshed: **Peggy Seeger & Ewan MacColl**
London W.14 The Kensington: **The Kicks**
Manchester Apollo Theatre: **The Specials/Swinging Cats**
Manchester Middleton Civic Hall: **Atomic Rooster**
Newcastle Mayfair Ballroom: **Gillan**
Newport Stowaway Club: **The Dance Band**
Northampton The Paddock: **The Dead Kennedys/UK Decay**
Norwich East Anglia University: **Q-Tips/Weapon Of Peace**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Oxford New Theatre: **Blizzard Of Oz/Budgie**
Paisley Bungalow Bar: **The Soft Boys**
Poole Arts Centre: **John Kay & Steppenwolf/Chicken Shack**
Reading University: **Spiral Models**
Sheffield City Hall: **UFO/Fist**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Zoot Money**
Wallasey The Dale Inn: **Visual Aids**

DEREK BLOCK presents
JOHN MARTYN
+ Special Guests
Sunday, 2nd Nov. at 7.30 pm
Apollo Victoria Theatre
Wilton Road, London S.W.1
Tickets £4.00, £3.50, £3.00, £2.50
*available in advance from Box Office (01-828 6491) LTB, Premier, Ticket Machine + on night*

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16
Thursday 25th September 60p
ELECTRIC EELS
+ Electric Eels Planet 9 Disco
Friday 26th September
GUEST BAND
Saturday 27th September £2
ROCKET 88
Featuring Charlie Watts, Bob Hall etc
Sunday 28th September 70p
KRAZE + Bryan Kramer
Monday 29th September 60p
THE MONSTERS
Featuring Bo Bo Pheonix + Mike Rossi
+ The Spiders
Tuesday 30th September 60p
NICK BARCLAY BAND
(Ex Fanny)
Wednesday 1st October 60p
THE GUVNORS
Wasted Youth European Tour
This Weeks Gigs:
26th Rotterdam Exit Club, 27th Gronigen Vera Club, 28th Appledoom Gigant Club
Next week Berlin
New Single on Bridge House "I'll Remember You" V.H.5. Dist bv Fresh.

BRACKNELL SPORTS CENTRE
*Maximum Music Presents*
THE SPECIALS
+ Support
7.30pm Saturday 27th September
Tickets £3.00 from Sports Centre.
Quicksilver Reading, and usual agents.

BROLLEYS
THE CASTLE, WHITAKER AVENUE, RICHMOND.
Thursday 25th September £1.75
BLURT
+ ESSENTIAL LOGIC
Thursday 2nd October £2.00
MANUFACTURED ROMANCE
+ The Pestz
Doors open 8.30 (close Midnight)
(Richmond Tube or Brit Rail)

HAMMERSMITH ODEON
OUTLAW PRESENTS
Darts
*Plus Special Guests*
TUESDAY 7th OCTOBER 7.30pm
Tickets £4.00, £3.50, £3.00.
FROM BOX OFFICE, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE AND USUAL AGENTS. (SUBJECT TO BOOKING FEES)

LIVE SECRETS AT THE MUSIC MACHINE SEPT. 30
FEATURING
BRIAN BRAIN
THE CIVILIANS
TEMPORARY TITLE
BABY PATROL

JOHN BULL
590 Chiswick High Road W.4
(opposite Gunnersbury Station)
Friday 26th Sept £1
JACKIE LYNTON'S H.D. BAND
Saturday 27th Sept 50p
CHEVRONS
THE GREEN MAN
196 Stratford High St., E.15
Mon 29th Sept £1
THE SOUL BAND
Tues 30th Sept £1
DIZ & THE DOORMEN
Weds 1st Oct £1
JAZZ SLUTS

101 CLUB
101 ST JOHN'S HILL. Tel 01-223 8557
Wednesday 24th September
ERIC BLAKE + The Shout
Thursday 25th September
THE FLATBACKERS
Friday 26th September
T.V. PERSONALITIES
+ Teenage Filmstars
Saturday 27th September
THE DEAF AIDS + The Egyptians
Sunday 28th September
SAD AMONG STRANGERS
+ The White Heads
Monday 29th September
DYNAMO + Coconut Dogs
Tuesday 30th September
LES APACHES + Red Letter
Wednesday 1st October
V. SQUAD + Brian Kramers Band
Thursday 2nd October
MODERN MAN
+ Mystery Guest Artists

BRIGHTON ROCK PRESENTS
ECHO
& THE BUNNY MEN
PLUS SUPPORT
SUNDAY 28th SEPTEMBER 7·30pm
JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON
Tickets £1·90 in advance, £2·50 on door (if available) No under 18's
FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), ATTRIX RECORDS
MANAGEMENT RESERVES RIGHTS OF ADMISSION

# THE LIVE PAGE

to advertise phone 01-261 6153

Paul Loasby for Kiltorch Ltd presents

**FROM LYNYRD SKYNYRD**

THE FLIGHT OF THE FREEBIRD CONTINUES WITH

## Rossington Collins Band

plus special guests

**STRAIGHT EIGHT**

**BIRMINGHAM ODEON**
**SUN. 19th. OCTOBER 7.30**
Tickets £3.50, £3.00, £2.50 from
Odeon Theatre, New Street, Birmingham Tel. 021 643 6101

**NEWCASTLE CITY HALL**
**MON. 20th. OCTOBER 7.30**
Tickets £3.50, £3.00, £2.50 from City Hall Box Office,
Northumberland Road, Newcastle upon Tyne Tel. 0632 20007

**MANCHESTER APOLLO**
**TUE. 21st. OCTOBER 7.30**
Tickets £3.50, £3.00, £2.50 from
Apollo Theatre, Ardwick Green, Manchester Tel. 061-273 1112

**LANCASTER UNIVERSITY**
**WED. 22nd. OCTOBER 7.30**
Tickets £2.50 from Student's Union, University of Lancaster Tel. 0524 65201
and Ear Ere Records, 14 Market Entrance, Lancaster Tel. 0524 61400

**SHEFFIELD CITYHALL**
**THURS. 23rd. OCTOBER 7.30**
Tickets £3.50, £3.00, £2.50 from Box Office: Balm Green, Sheffield, tel. 735295/735296

Rainbow **SUN. 26th. OCTOBER 8pm**
Tickets £4, £3.50, £3.00 from Rainbow Theatre, 232 Seven Sisters Road,
N4 Tel. 01-263 3148 and usual agents.

The album on MCA "Anytime, Anyplace, Anywhere" MCA 5130

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**Tickets available for all London Concerts of the following**

**SEPTEMBER**
25 Michael Schenker
26 Slade
27 Split Enz
28 Steppenwolf
28 Tourists
29 Toots & The Maytals
29 Judy Collins
30 Rick Wakeman
**OCTOBER**
1 Don McLean
2 Ramones
4 Secret Affair
5 Pink Military/Killing Joke
5 Mungo Santamaria
6, 7 Specials
7 Darts
8 Dead Kennedy's
9 John Cooper Clarke
9/10 Crusaders + R. Crawford
12 X.T.C.
13 Graham Parker
14 Ian Gillan
16 Yellow Magic Orchestra
17, 18 Rory Gallagher
18 Albert King Blues Band
18 Pat Benatar
19 Slade
19, 20 Pretenders
21 Skids
23 Alvin Lee
26 Four Tops
26 Ry Cooder
26 Rossington Collins Band
27, 28 Joe Jackson
27, 28 Scorpions
31 Krokus
**NOVEMBER**
1 The Shadows
2 Sheena Easton
2, 3 Hawkwind
3 UB40
5 Cheap Trick
6, 7 Elkie Brooks
10 Tangerine Dream
11 Ralph Mctell
13, 14 Weather Report
14, 16 AC/DC
15 Triumph
16 Loudon Wainwright
17 Sad Cafe
20 Bill Haley/Matchbox
21 Skids
22 John Williams
26, 27, 28, 29 Motorhead
27 Dooleys
30 Roches
**DECEMBER**
14/18 Yes
19 Saxon

**LONDON THEATRE BOOKINGS**
General Enquiries Tel: 01 439 3371
Instant Credit Bookins 01 240 1369/0681
Postal Bookings 96 Shaftesbury Ave, W.1.
Personal Callers 31 Coventry Street, Piccadilly Circus and 42 Cranbourn Street, Leicester Square. Tel: 437 5150.

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Please phone before setting out & check, but avoiding major disasters, here is:~

## WHAT'S ON AT THE ROCKGARDEN

**EXPRESSO'S**
THU.25. "Most of the songs are like Hey Girl—beaty, bouncy, cheerful" said SOUNDS

**JOHNNY MARS**
FRI.26. **7th SON**
Said Melody Maker: "Gutsy R&B and Rock 'n' Roll with piercing harp licks, Mars booming out his deep south roots." Blues like showers of rain? This is the Victoria Falls!

**THE SPECTRES**
SAT. Everyone rates the demo's by this Matlock (Pistols & Rich Kids) and Kustow (TRB) outfit. They're pretty hot live too. And with a brass section adding adventurous textures. + DANSETTE DAMAGE

SUN. VON TRAP FAMILY + VICTIM OF CIRCUMSTANCE + VERGE OF INSANITY

MON. HUANG CHUNG + SEVENTEEN

**HANK WANGFORD BAND**
TUE.30. 6-piece with steel guitar, Western swing/Filling station country toons + TWIG AND THE KICKS

**THE ASSOCIATES**
WED.1st.OCT. Reckoned to be the classiest new music band to emerge this summer. Live reports confirm this. Recommended.

**THE METHOD**
THU.2.

The Doors open 8.45 till late, except Sunday when it's 7.30 till 12. Real Ale & Cocktails night thru. Our restaurant is open 7 days a week~ 8.30AM till 6.00AM. Most days. Phone for details. We are on the corner of King St. & James St. old Covent Garden (100 mt. from tube station).
PHONE: 240-3961

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**"BACK LINE" CLUB**
Church Elm, Dagenham, Essex
Opening Night Mon 29th Sept
**LITTLE ROOSTERS**
**+ Support**
£1.25
Licensed Bar 8-12 pm

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## THE Venue

160 VICTORIA ST, SW1
(opp Victoria Tube station)
01-834 5882

*Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O's only) from The Venue.*

Food, Drink, Live Bands, Dancing 7pm-3am.

WEDNESDAY 24th SEPT. £2.00
**THE DANCE BAND**
+ The Upsets

THURSDAY 25th SEPT £2.50
**ROOT JACKSON & THE G.B. BLUES BAND**
+ Ojah

FRIDAY 26th SEPT. £3.00
**ZOOT MONEY**
+ Lynda Hayes

SATURDAY 27th SEPT. £3.50
**AFRICAN EVENING**
featuring GEDU BLAY AMBOLLEY
and his band
ZANTODA MKIII (GHANA'S TOP BAND)

SUNDAY 28th SEPT. £2.00
**LEVI DEXTER & THE RIPCHORDS**
+ The Polecats

MONDAY 29th SEPT.
RING BOX OFFICE FOR DETAILS (834-5882)

Tuesday 30th SEPT. £3.00
**NINE BELOW ZERO**

WEDNESDAY 1st OCT. £3.00
**GEORGE MELLY**
+ Support

THURSDAY 2nd OCT. £2.50
**THE YACHTS**
+ The Hitmen

FRIDAY 3rd OCT. £3.50
**ROYAL RASSES**
featuring Prince Lincoln Thompson, Bagga Walker, Ansell Collins, Pablo Black, Brandas Miller + Mikey Boo

SATURDAY 4th OCT. £3.50
**ROCKET '88**

SUNDAY 5th OCT.
RING BOX OFFICE FOR DETAILS

MONDAY 6th OCT. £2.00
**THE A.T.'S**
+ Car Thieves

TUESDAY, 7th OCT. £3.00
**THE FAMOUS NAMES CIRCUS**
featuring WRITZ, SHOCK AND OTHERS

WEDNESDAY 8th OCT. £2.50
**CHRIS HUNTER**
+ The Hee Bee Gee Bee's

THURSDAY 9th OCT. £2.50
**JENNY DARREN**

FRIDAY 10th OCT 'TIL TUESDAY 14th OCT £5.00
**LOUDON WAINWRIGHT III**

WEDNESDAY 15th OCT
RING BOX OFFICE FOR DETAILS

THURSDAY 16th OCT. £3.00
**CARL PERKINS**
+ Sherry & The Sharks

FRIDAY 17th OCT. & SATURDAY 18th OCT £3.75
**TAJ MAHAL**
(2 SHOWS EACH NIGHT)

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STRAIGHT MUSIC PRESENTS

## XTC

**CLASSIX NOUVEAUX**

**00·3 MINUTES**

**LYCEUM**
STRAND, WC2
**SUNDAY 12th OCTOBER at 7.30**
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715.
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

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**THE 100 CLUB**
100 Oxford Street, London W1

*R+B JOYS*

## 9 BELOW ZERO

Plus Support 8–12
Admission £3.00
Members £2.50

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*Scooting round London Tour '80*

## THE SCOOTERS

**2 OCT– HOPE & ANCHOR**
ISLINGTON
DOORS OPEN 8.30 ON STAGE 9.45 TICKETS 75p

**3 OCT– DINGWALLS**
CAMDEN LOCK
DOORS OPEN 8.30 ON STAGE 11.30 TICKETS £3.00

**4 OCT– HALF MOON**
HERNE HILL
DOORS OPEN 8 P.M. ON STAGE 9.45 TICKETS £1

NEW SINGLE
**SOMEONE TONIGHT** EA115

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## SEVENTEEN

Fri 26th Sept ACKLAM HALL, W10
Sun 28th Sept WHITE LION, PUTNEY, SW6
Mon 29th Sept ROCK GARDEN, COVENT GARDEN

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**DINING OUT**

**FOOD GUIDE**

THURS.SEPT.25TH.
DISCO ZOMBIES/AGAIN AGAIN(PIED BULL,ISLIN.)
FRI.SEPT.26TH.
MYSTERONS(N.L.P.)
TABLE 12(ACTION SPACE)
TUES.SEPT.30TH.
THE NEWMATICS/DISCO ZOMBIES(LUCA CENTRE, LEICESTER)
THURS.OCT.2ND.
DINING OUT NIGHT AT THE CLARENDON HOTEL.

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STRAIGHT MUSIC PRESENTS

## GRAHAM PARKER & the rumour

**the marvelettes**

**HAMMERSMITH PALAIS**
242 SHEPHERDS BUSH RD., W6
**MONDAY 13th OCTOBER at 8.00**
TICKETS £3.50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3.50 ON NIGHT

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Silver St., Doncaster

## ROTTERS

Tel: 0302 27448

PORTERHOUSE PROMOTIONS PRESENT

Tuesday 30th September — Open 8.30–2 am
**SLADE**
Plus JOAN JETT (Ex "Runaways")
Advance Tickets £2.50

Wednesday 1st October — Open 8.30–2 am
**THE SKIDS**
Plus THE BOOKS
Advance Tickets £2.50

Tuesday 7th October — Open 8.30–2 am
**XTC** Plus "0.03 MINUTES" Advance Tickets £2.50

Monday 13th October — Open 8.30–2 am
**THE SPECIALS**
Plus "THE SWINGING CATS"

Tuesday 21st October — Open 8.30–2 am
**UB40**
Plus SPECIAL GUESTS
Advance tickets £3; £2.50 with Dole card

Tickets from Rotters, Fox's, Barker and Wigfalls, Barnsley Civic Hall, Casa Disco, Virgin & Impulse Sheffield

MUST BE OVER 18 YEARS OF AGE
No dress restrictions — No membership required

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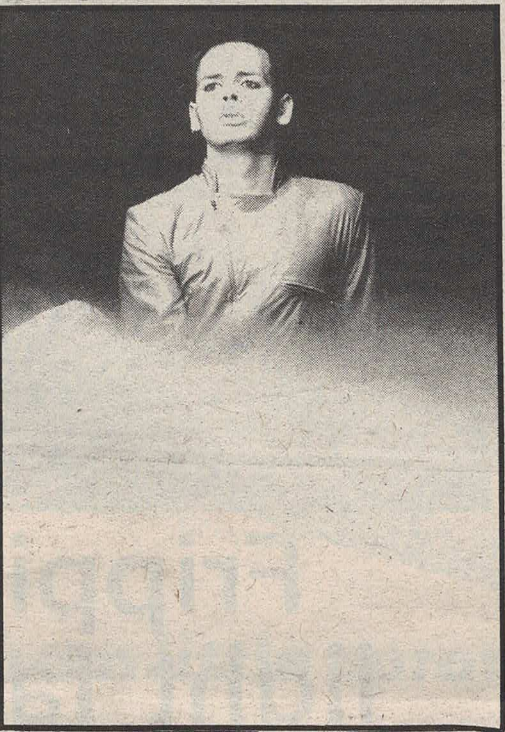
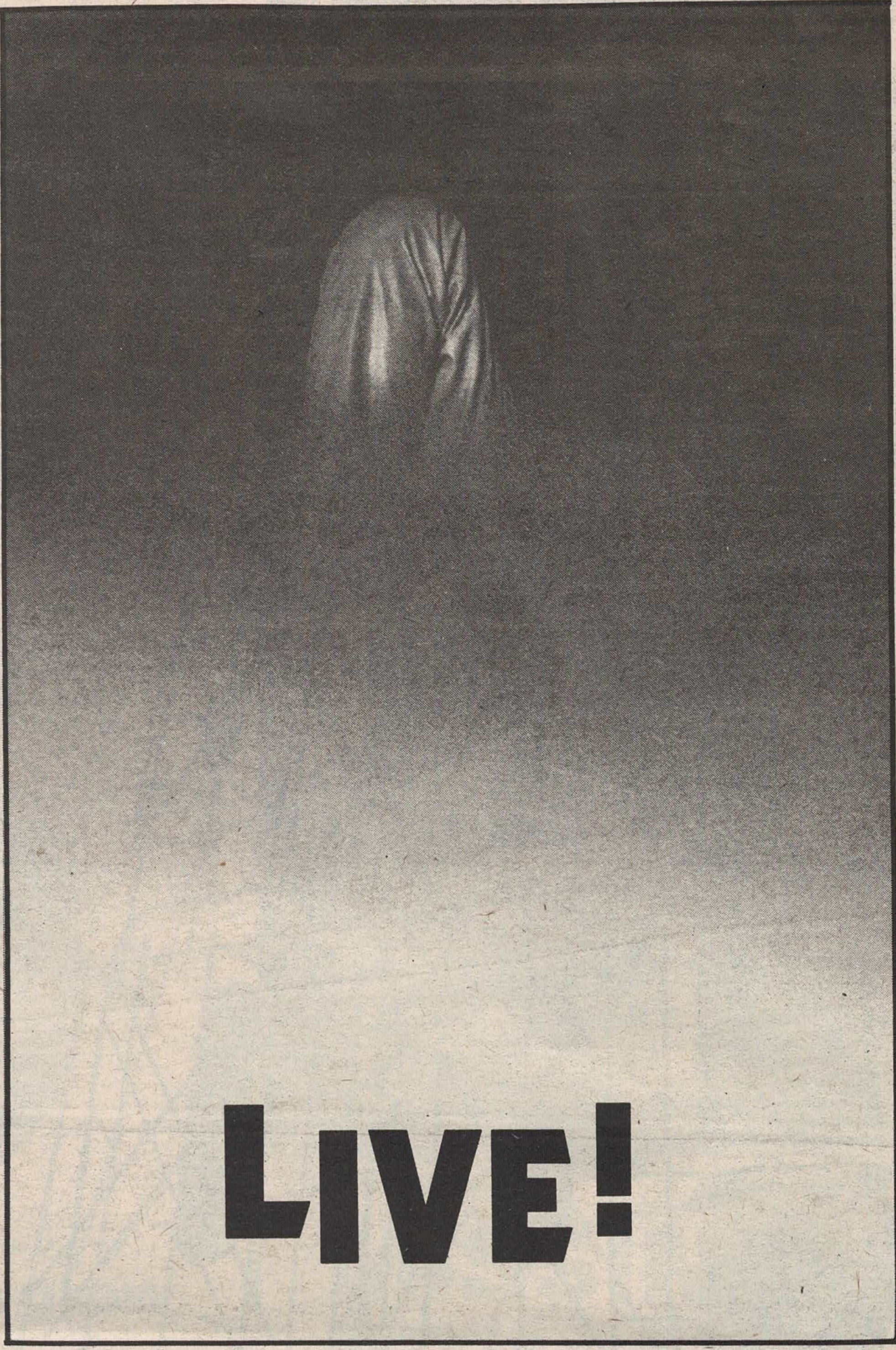
# Gazza Gazza Hey!

*Going. . .*



*Going. . .*



*Gone!*

*All Numan pix: Kevin Cummins*

## Gary Numan

**Hammersmith Odeon**

GARY NUMAN SMILES. An ecstatic audience sighs. Critics turn a blind eye. That they usually miss his many awkward grins partly explains how they miss the point of Numan the performer, preferring instead to pedal their impressions of Numan the recording artist.

Ignoring what they see in front of them — a popular entertainer still in enough awe of his position to genuinely respond to an audience — they perpetuate instead the commonly held notion of a sullen introspective individual, whose disheartening evocations of an empty future are reflected in the blank expression of the face staring out from the picture sleeve; and that's despite the increasingly personal bias of his most recent album 'Telekon', which has Numan trying to come to terms with the very real alienation of his new stardom, as opposed to the S.F. fantasy kind garnered from his favourite writers: Burroughs, Ballard, Philip K. Dick.

But where people will laugh with Dick, when he asks Do Androids Dream of Electric Sheep, they'll laugh at Numan for stating he dreams of wires, without even listening to the song.

Numan has never given more or less than he promised. In concert he promises spectacle and a spectacle's what you get. The stage is flanked by two garishly lit columns containing banks of keyboard and their human operators. The bassist and guitarist are positioned on pedestals either side of a third column featuring the drummer.

Numan enters, wearing a black boiler suit set off by red stripes and waistband, matched by a red stripe in his hair. Lights fix on him and in turn rotate around the columns in time to the seductive swirl of synths. It's a stunning entrance in the best showbiz tradition.

Despite similarities to last year's stage set, nobody's really complaining as they probably haven't seen such a spectacular since that one anyway. Numan's wised up a little since his first tour, too. His attitudes and postures are that much more polished, his dancing — once stilted and stiff approximations of conventional rock and roll steps — has become acceptably stylised through repetition.

For 'Complex' he drops to his knees to play an array of keyboards ranged across the floor. Fully recognizing the pathos of the tune, he exploits it, stretching out the deliciously engaging instrumental introduction as long as possible, before singing one of his more moving lyrics. The effect is only marginally hampered by the plodding basslines Numan seems so fond of.

'Telekon' introduces a glowing red 'T' and a couple of daft robots spinning around behind him. For the harder rock emphasis of 'Me, I Disconnect From You' a guitarist clambers atop the columns, presumably to add impact to his tougher chordings. Searchlights strafe the crowd before 'Cars'. 'My Conversation', however, works solely through Numan's engaging delivery, which drops the middle syllable of the word "regular" by way of illustrating its meaning. 'Airlanes' has Numan leaving the stage for the first of two costume changes, building up to the show's inevitable grand fireworks finale.

Admittedly, by this stage the constant unveiling of effects and tricks has become wearing; they do little to cover up for the samey sound, but the rolling out of hits saves the show: a tricky intro barely disguises 'Are Friends Electric?' The synth pig squeals of 'I Die You Die' have an irresistible swaying motion. And so on. Numan is a generous performer; who perhaps goes on too long, though he doesn't outstay the welcome of his noisy followers, who share with their idol a joy in his toys. Me too. More suss than people credit him for, Numan promises that this'll be his last tour. Let's hope he sticks to his word this time, too, thereby leaving his legend intact with those who matter, rather than tarnishing it, as most teen idols before him have done.

**Chris Bohn**

# So that's entertainment?!

## Gang Of Four
## John Cooper Clarke
## Steel Pulse
## Mekons/Au Pairs

**Rainbow**

ANOTHER PACKAGE DEAL and once again a far more attractive proposition on paper than on the stage, this particular five-band bill having been assembled by Final Solution for the benefit of the moviemakers behind the forthcoming *Urgh!!* extravaganza.

Not that Birmingham's Au Pairs are ready to be immortalised on celluloid just yet, particularly on a stage as expansive as the Rainbow's. They promise great things but their breed of unfussy, unselfconscious rock is far more effective in the relaxed environs of a medium-sized club.

They were obviously nervous at playing the bigger hall and it showed in an absence of their usual looseness and bittersweet charm.

The Au Pairs' strengths lie in a rare combination of musical belligerence and purposeful lyrical direction; in the balance and tension between the two duelling guitarists Les and Paul, who also dominate most of the call-and-response vocal exchange.

They are a group of great potential. I only wish they'd shown some of it.

Far from being inhibited by their first appearance at the Rainbow, The Mekons, on the other hand, played as if they had nothing to lose . . . probably because they've already lost most of it; their Virgin contract, much of their initial credibility and their sublime bass player Mary.

They seem to have learned from their bitter experiences at Virgin — who tried to turn them into a mainstream rock group — and have now come full circle back to the raucous musical anarchy of 'Never Been In A Riot' and their early Fast Product days.

Despite their obvious musical limitations (and the fact the entire band seemed totally lunched), The Mekons were alone in trying to inject the unpredictable into a bill which seemed destined to be a tame and polite affair.

I enjoyed them. Not because they play badly — which they do — but because they play badly *with spirit.*

Steel Pulse play impeccably but they could certainly learn a thing or two from the Mekons. For all their slickness, Steel Pulse were dull, even though their easy-skanking rock-orientated groove did get people out of their seats, reminding me that the Rainbow can be a good rock venue with the right — ie low key — security.

Their sound is dense and predictable, leaving little to the imagination while few of their more recent songs live up to the promise of a fine debut album. Visually, they look faintly ridiculous in the clown and toy soldier outfits and even the donning of the white hoods for 'Klu Klux Klan' now seems forced and corny.

Between Pulse and the headliners one John Cooper Clarke put in an unscheduled appearance, treating an appreciative audience to four quickfire recitals.

And so to the Gang Of Four, an influential and visionary concept, one of the hottest live acts I've ever seen and, alongside PiL, probably the laziest and most self-satisfied band to emerge in the latter half of the '70s.

Bathed from below in the eerie green glow of hidden footlights, the Gang flattered to deceive by opening with an intriguing new song, the gist of which seemed to be the line, *"Show me a ditch and I'll dive in it."*

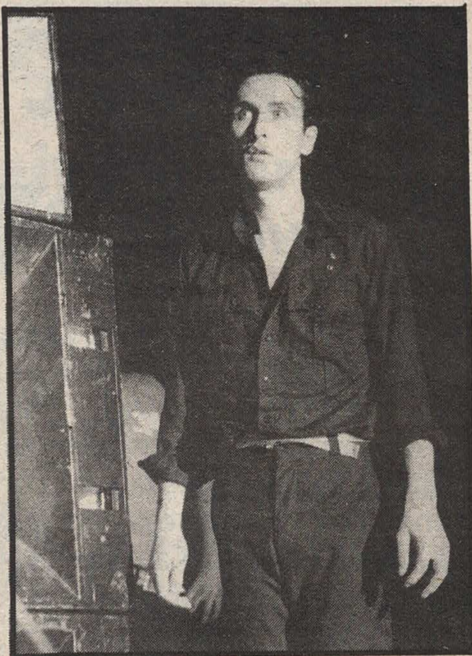
From there on, the set boasted only two new songs, including the largely-instrumental 'Why Theory', already commited to vinyl on the recent RAR compilation. Now, I find the driving invention of last year's 'Entertainment' album as interesting as the next man, but the measly quota of new songs added to that set over the past two years is simply pitiful. Don't the Gang Of Four themselves ever get bored with playing the same old songs? Would you?

It's not as if things have been watered down. The band are as impressive now as they were two years ago and the set builds in fine style to an intense climax of 'Tourist' and 'Damaged Goods' with Jon King and Andy Gill crashing into each other with a recklessness that almost transcends a stage act.

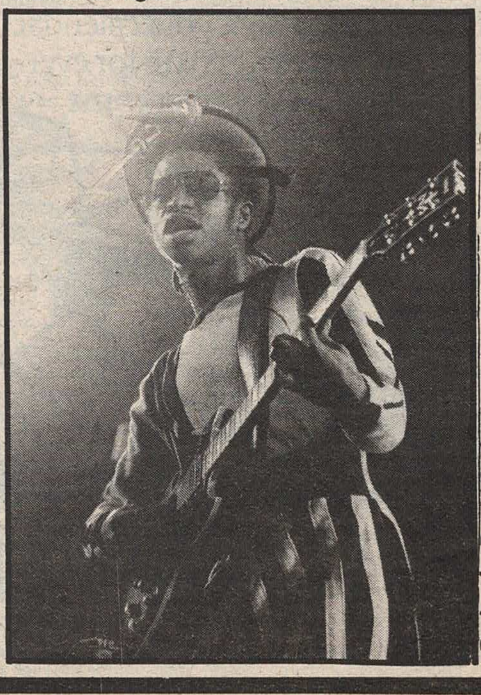
But, for all that, it is time the Gang Of Four either began to live up to their name and reputation or called a halt, even a temporary hiatus for some re-evaluation and maybe even some serious songwriting.

Sometimes even supporting the right football team just isn't enough.

**Adrian Thrills**

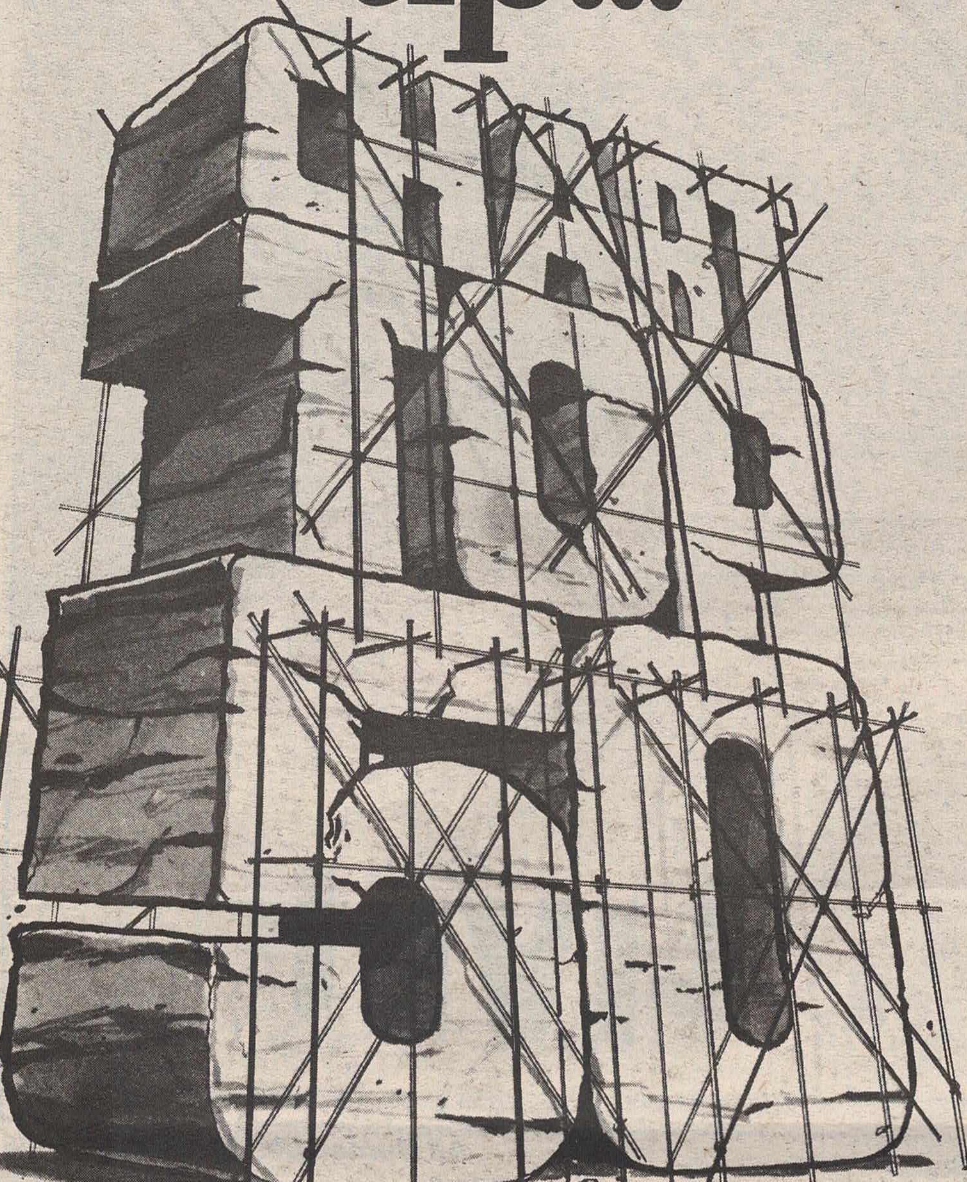


*Above: Gang Of Four. Below: Steel Pulse.*



*Both pix: David Corio*

What goes up...



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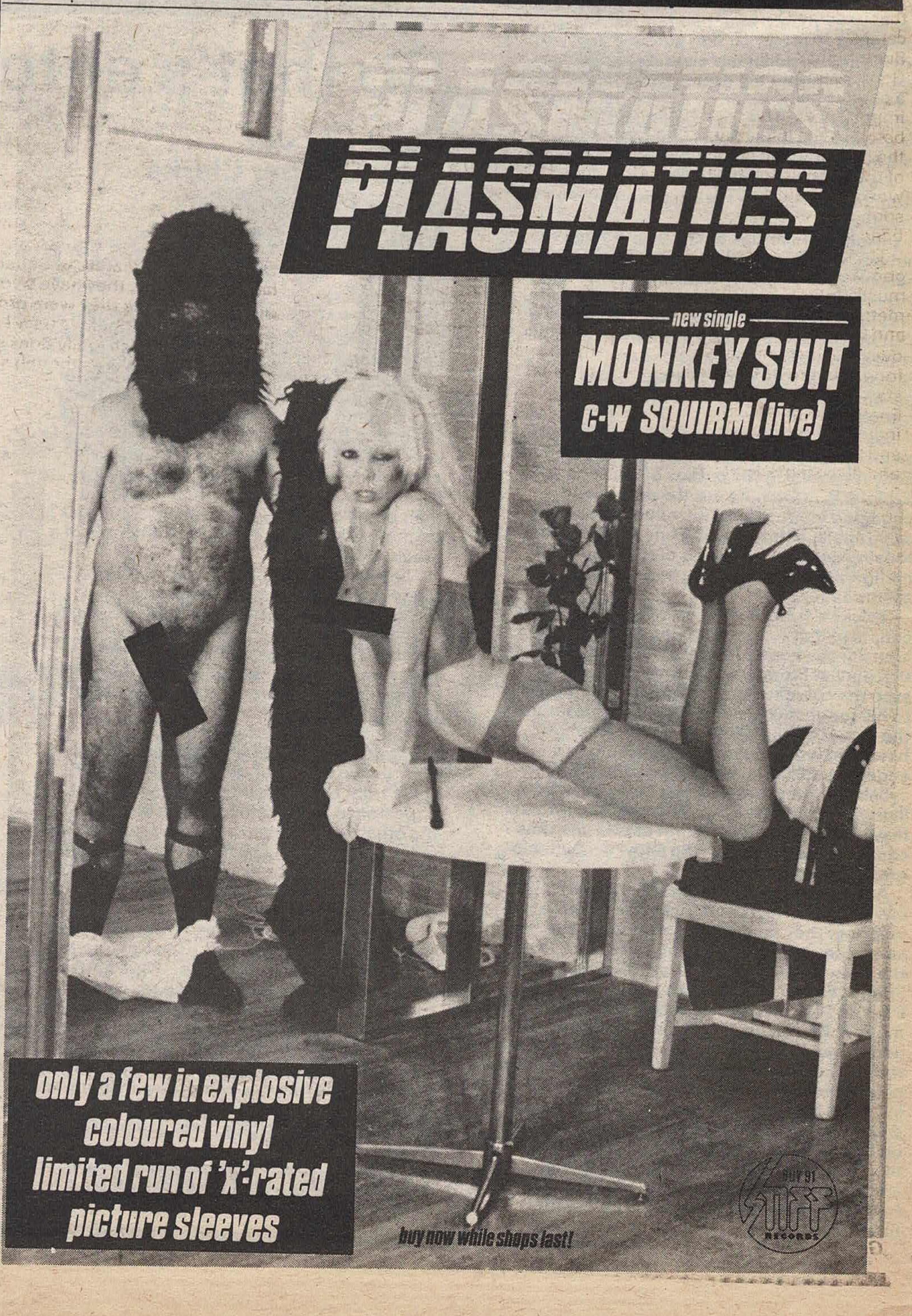
Pic: Peter Anderson

Fripp turns modestly away from all compliments

# Fripping the light fantastic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## The League of Gentlemen

**Fulham Greyhound**

THERE WAS A bloke in earth shoes sketching caricatures at the back. There were a few in silly duds come in search of ArtBeat. There was somebody who turned over the telephone for what it was worth while the rest of us were watching the show. But, mostly, there were foreigners — old flames of Crimson.

"We are of course The League of Gentlemen," says Mr Fripp, taking a discreet seat stage left beneath the mock Tudor beams. His audience proceed to prove a little less than decorous — barracking competes with cries for requests, and shouts of 'Eno', 'Bowie', or 'Am I resplendent in divergence?'.

"We are all *friends*. We are all happy. Now *be appropriate,"* says the man on the stool severely, as the League play all their own work. When audience participation veers once more unto the unseemly Bob produces a different tactic to restore calm: "Shall I regale you with tales of my famous friends? What *is* Deborah Harry like first thing in the morning?" (Pause.) *"Sensational."*

The LoG, who work on principles outside the normal framework of the industry likewise prove sensational. Drummer Johnny Too-Bad and bassist Sara Lee hail from Baby and the Black Spots, a band Fripp picked up on at the Music Machine; stalwart keyboardsman Barry Andrews is of course an old crony (of 'Exposure'). Their genesis as a group last march was EG Management saying to Fripp "Look, what you do best is play guitar so how about getting yourself a band to play in?" The modus operandi is their own.

The founder neither takes nor prescribes all the decisions. Literate Fripp fans are acquainted with his view that intelligence is the capacity to perceive rightness. But tonight's League of Gentlemen audience absorbs a parallel belief of equal importance: "The difference between the intelligence of the head and the intelligence of the heart is that the heart works a lot quicker." They sound like the most *spirited* band in town.

The LoG attack ranges from good old American roller-rink music right up to mental metal. They rhythm section and keyboards push Fripp's own artistry constantly forward from its meditative starting and resting points. English psychedelics, industrial neo-romanticism and standard American funk and disco ingredients are slapped into shape by a four-square determination built along the lines of that low-rent but loveable American home convenience, the Garbage Compactor.

Tonight the excitement and optimism of Fripp's best ideas find a way straight into the heat of the dance. With only scattered pauses (for Fripp to introduce 'Youth at Piano' and 'Goodbye Johnny B——'), the League play a fluid and unstoppable set.

There's a Cold War calypso in the undertow of the rhythm section; a spinning mirror ball of options springing from Andrews' keyboards; a Fulham Chainsaw Massacre from Fripp in the last encore. One might wish the latter could throw off his (skinny) tie and *jam* just a mite more.

But we were all friends. We were happy. And, as we danced our asses off under the plasti-scene ceiling, it was a tiny testament for our time.

**Cynthia Rose**

## Company

**Actual 80 Festival**
**ICA Theatre**

TONIGHT, eight's Company. A floating collective of free players, loosely organised by guitarist Derek Bailey, here as the third stopover at the Actual 80 Festival.

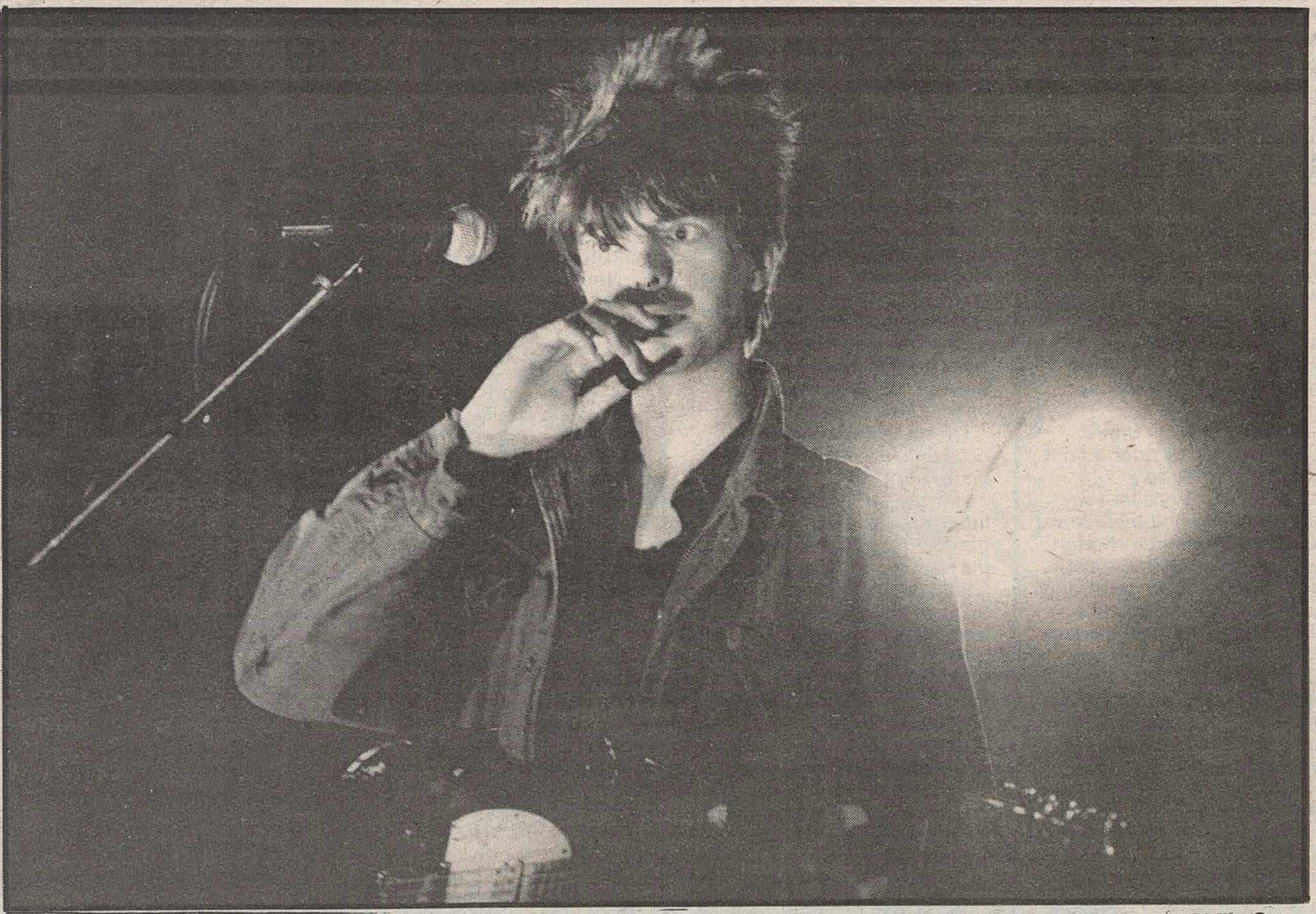
The ceaseless pursuit of a new kind of swing. Maarten Van Regteren Altena wraps himself round his double bass like a hyperactive stick insect and bows an abrasively dissonant line. The two cellists (some chamber music) are opposite poles: Tristan Honsinger is the unruly gremlin with a taste for adenoidal singalong, Georgie Born sways with a dumpy earnestness.

Tony Coe and Evan Parker conduct the endless dogfight on clarinet and saxes. Lindsay Cooper referees with a rustic eccentricity on oboe and bassoon. Crouched amidst a mandarin's showcase of gongs and cymbals, Frank Perry wonders what to hit next. Uncle Derek transmutes the whole into a scene of frosty calm.

It's an intricate, capacious salad bowl of musics — put all my food on the same plate! They play whatever enters their heads or ears, stop awhile to listen, pick it up again. A wash of abstruse tunes spattered with surprise and disruption but stitched by a seeming inevitability: the challenge of collision. Sometimes they all play together, sometimes — pick them apart — in smaller groups.

Company ask, is anyone listening? And they are the dance band for the Marie Celeste.

**Richard Cook**



*Ian McCulloch attempts to conceal weak chin.* Pic: Philip Grey

# JOLLY HOCKEY STICKS AND CHINLESS WONDERS

## Echo And The Bunnymen
## U2
## Delta 5

**Lyceum**

**ECHO AND THE BUNNYMEN** dwell in the magical land between life and art that is the territory of great rock'n'roll. Making music alone isn't enough to guarantee entrance to this area: what is required is an almost four-dimensional comprehension of this rock'n'roll stuff, a sufficiently developed understanding to unerringly, and without deliberation, send shivers of tingling excitement up the spines of an audience. This is the simple, but ultimate, test of the finest rock'n'roll.

Echo And The Bunnymen probably would've laughed at the silliness that preceded their Sunday night set — or the silliness of the groups I saw, anyway. There was an anachronistic air about the evening, a sense about all these groups playing to a lot of very drugged and/or drunken people that was not at all dissimilar from a Roundhouse Sunday afternoon gig ten years ago. It was very hot.

Unexpected visitors to my home prevented me from catching The Books and London Transport didn't want me to see The Au Pairs, I arrived just as they were leaving the stage.

Delta 5 specialise in those off-key school choir descant vocals that are often a feature of Squat Rock as performed by young ladies. Naturally, they have two bassists, both of whom are girls and look like they were probably prefects. The deliberately gamin-like girl singer wears a T-shirt which says "We Are All Prostitutes" which really does seem too novel a piece of thinking. She looks as though she'd like to go to drama-school. The guitarist and strong drummer are both chaps and very nondescript fellows at that, which I hope isn't a sexual statement on the part of the gels.

Short set, short songs — but though they did make me laugh at their earnestness, which is really all a bit jolly hockey-sticks, they did make me dance too . . .

. . . Which is more than I can say for U2 who are basically little more than nonsense, or perhaps the new Boomtown Rats — one of the two, and they both amount to the same thing, anyway.

This four-piece Irish group are nothing more than a very traditional hard rock outfit with a singer — one Bono by name — who'd love to be Rod Stewart, in imitation of whom he moves much of the time, when he isn't busy imitating the inevitable Iggy, of course. He also delivers Bob Geldof raps. After 'Stories For Boys', a song of forced poignancy heavily reliant on Hawkwind's 'Silver Machine' bass riff, Bono histrionically bellows: "We're giving out a lot of *flesh* and *passion* up here!" And more in similar vein. Ah, those luvvable, lyrical Oirish kissers of the Blarney Stone. I bet that Bono writes poetry and thinks that Van's The Man to be sure.

U2 really are quite awful, though the young people — particularly the mutant punks — at the pop concert,seemed to enjoy their tired old fakery.

Did I say the new Boomtown Rats? Make that the new Taste!

Whereas U2 are just copyists, Echo And The Bunnymen have absorbed and transcended their influences, moving on to an area where their music is totally of their own making. Like a large amount of today's supposedly innovative bands, The Doors and Iggy Pop are prime source material — the vocals of Ian McCulloch attest often to the influence of Iggy, who learnt his vocal mannerisms by listening to Jim Morrison anyway. The music of Love lies also at the heart of the repetitively undulating, tangential sound of The Bunnymen, an initially awkward *noise* that is uniquely their own.

Echo And The Bunnymen are sprung taut with a purposeful, confident discipline that carries with it a deflating humorous edge. They smile knowingly at each other onstage. Echo And The Bunnymen are enriched with invigorating inner strength!

This is probably because they are exceptional musicians. Pete de Freitas is a hard drummer, conniving towards extremes of lunacy and still staying in control. The other instruments dance off his sound, though sturdy bassist Les Pattinson, the Man With The Golden Grin, dances *with* him, too. The serious guitarist with a chemistry student's Watt Tyler peasant haircut is the studious Will Sergeant, the occupant of stage right. He alternates his lead and rhythm work, and Ian McCulloch when playing his guitar — mostly he plays chord sequences — bounces off him.

McCulloch, though, is The Man, the group's ace face and teen heart-throb even though in profile he's really a bit chinless. He is the frontman for this welter of sound which contains every emotion you can think of and is so much more than the sum of its parts.

Hence, its ability to send shivers etc etc . . .

Echo And The Bunnymen played just about everything they have ever recorded, as well as a new song called 'The Puppet' which is their next single.

I'm pleased I haven't had to use that silly word "psychedelic".

You should be told, incidentally, that Echo And The Bunnymen used dry ice, which is most culturally confusing, particularly as it is very effective but a trifle smelly.

**Chris Salewicz.**

*Gregory Isaacs, ruling coolly* Pic: Arnold Williams

## Gregory Isaacs

**Rainbow**

TAKE ANY moderate gathering of citizens intent on peaceable pursuit and out comes the Babylon in force. I am growing altogether more and more disgruntled when arriving at concerts, football matches, carnivals, and the like to be confronted with these strutting and sneering, self important little men hiding behind megaphones and uniforms, herding me in the direction of a queue my own common sense would otherwise have told me to join.

It wasn't only the Babylon who greeted Gregory Isaacs' headlining show in Finsbury Park last Sunday evening. In spite of it selling out some time before the show, there was nevertheless a host of ticketless people who turned up in the hope of purchasing a spare seat or of finding a conveniently open back door.

Inside, the atmosphere was intense, incredible. Standing room only, huddled down the aisles and along the sides. A predominantly — 90% or more — black audience out in strength to pay homage to one of the reggae field's ruling giants. Also, unusually for a show of this nature, although perhaps to be expected in the case of Mr Isaacs, a fair percentage of women in the crowd, always an encouraging sign.

Otherwise, the performance had its very obvious faults, not least of which was the sound, especially the buzzing bass and over loud drumming. By the evening's end, though, Gregory Isaacs' sure, self-confident singing had relegated even this to minor annoyance.

Starting a little hesitantly with 'Mr Brown' and 'Storm', the singer first came into his own off the crowd's vibration with his third song 'Slave Master', grew in strength via 'Uncle Joe', and climaxed the first half of his set with a controlled reading of 'Chunnie You're My Number One' such as had the women in the audience wooing the behatted and pearl grey suited songster from their seats.

He continued in like languorous vein, effecting a selection of popular titles old and new, including and incorporating 'Mr Cop', 'Bumping And Boring', 'Tune In' and 'Poor & Clean'.

The last named, in particular, garnered a huge cheer of recognition from the crowd, echoing I should imagine a good many of the audience's own frustrations, especially on the opening line: *"so many years I've been slaving in your factory, never had a chance to talk to the boss . . ."*

For an encore we were treated to a tune dating back to the beginning of the artist's career, 'Love Is Overdue'. Then it was done.

Outside in Isledon Street the beast were still sniffing around aggressively. Personally, I would rather to live poor and clean, than live rich in corruption.

**Penny Reel**

# Breaking the code

## Restricted Code Radio Ghosts

**Paisley**

STATIK TO FAST. In retrospect it seems the obvious choice, of course: Restricted Code as part three of the new, low-intensity Fast/Pop: Aural scheme for global media infiltration/subversion (and hit records).

The 'Second City Statik' mini-album is, by now, a faint memory in R. Code's development. Vocalist Tom Cannavan and guitarist Frank Quadrelli are prolific enough to have compiled dozens of songs — all at least good, and many inspired. Add Tom's whooping, vibrato whine and Frank's clipped, staccato guitar and I'd imagine the result must be the closest yet to the cosmopolitan, warped pop that Bob Last may have been plotting for.

With tonight's peformance I'm conscious of a vague dissatisfaction from the start; a feeling of anxious urgency straining the band to an uncomfortable tautness. By 'Shake My Hand' Tom's voice is edging into the frantic. It doesn't suit him.

Normally, R. Code music is a rich and fascinating blend, which results in spiky modern rhythms capable of being funky, soulful and poignant. Recently they've been compared with Dexy's, which is far from the truth, but not the outright absurdity the band would claim.

On stage Tom is amiable, occasionally witty, endearingly bashful and awkward, flinging angular limbs around like a punch-drunk Plastic Man in the half-hearted belief he should probably be dancing or something. (The other three try to forget how many people are looking at them.)

He could be a great singer.

That, fortunately, is the only unifying factor amongst the best of this New Scottish Pop we're finally getting to read about. Most of the outstanding groups are fronted by great intuitive pop singers, amonst the best new voices to emerge in years.

Stay tuned for The Associates' Billy Mackenzie, Scars' Bobby King, Positive Noise's Ross Middleton, The Delmontes' Julie Hogg, Orange Juice's Edwyn Collins and Josef K's Paul Haig.

None of them sound like Frankie Miller.

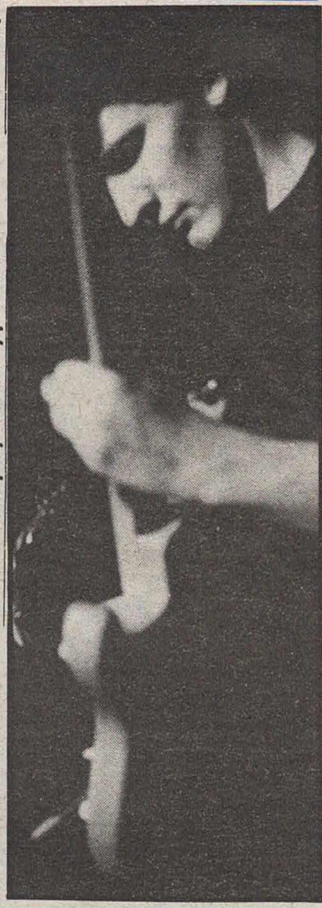
Support act Radio Ghosts created a series of conflicting impressions.

As background music sung by Kevin Ayers in a Mediterranean cafe their jaunty tunes and cantering calypsos might insinuate enough to be hummed by people on buses. In Paisley I'm wondering why they insist on confining themselves so often to the merely cute.

There's something of the '70s monolith about them, but they retain a certain confidence, undoubted inventiveness (particularly in the dual guitar parts) and, often, a strong aura of an upwardly mobile young beat group.

Despite the tank tops.

**Glenn Gibson**



Pic. R. Sharp

Code member plays a Paisley pattern.

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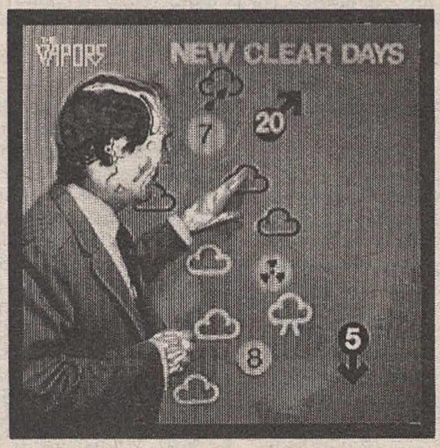

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| 7" STRANGLERS Don't Bring Harry (in French) (I,P) | 1.60 |
| 7" SEX PISTOLS Holidays (with original Banned British pic) | 1.50 |
| 7" SKIDS Masquerade (dble single) (GATEFOLD PIC) | 1.99 |
| L.P. MIKE OLDFIELD Airborne (2 Recs) (I) | 6.99 |
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| 7" PLASMATICS Butcher baby/Tight black pants (White, blood stained vinyl) (P) | 1.10 |

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| | |
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| LP GARY NUMAN Telekon (+ 7" I die/Park in Blue vinyl) (I) | 5.25 |
| 7" GARY NUMAN Cars (Jap I + lyrics) (P) | 2.75 |
| 7" GARY NUMAN We are glass (Jap I + Lyrics) | 2.75 |
| 7" G. NUMAN Complex + 2 (Diff P. to Brit.) (Jap I. + lyrics) | 2.75 |
| 7" T. ARMY Are friends / We are so fragile (Jap I. + lyrics) (P) | 2.75 |
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Jam — Love Is Like a Heatwave/Saturdays
Kids — Ltd Edition (£1.50)
Pink Floyd — Comfortably Numb (£1.05)
Ted Nugent — Wango Tango (£1.05)
Boomtown Rats — Don't Like Mondays (Live) (£1.05)
Sammy Hagar — Straight To The Top (£1.05)
Blondie — 11.59 (£1.05)
Rush — Circumstances (£1.05)
Devo — Whip It (£1.05)
Police — Roxanne/Can't Stand Losing You (£1.05)
Police — Bring On The Night (£1.05)
Gary Numan — Cars/Metal (£1.05)
Queen — Spread Your Wings (Live) (£1.05)
Tubes — White Punks On Dope (£1.05)
Led Zeppelin — Fool In The Rain/Hot Dog (£1.10)
Blondie — Living In The Real World (£1.00)
Blondie — One Way Or Another (£1.00)
Queen — Jealousy (£1.00)
Blondie — I'm On E (£1.00)
Elvis Costello — Sundays Best (£1.00)
Genesis — Eridence Of Autumn/Turn It On Again (£1.05)
Pink Floyd — Run Like Hell/Don't Leave Me Now (£1.05)
Rush — Different Strings (£1.05)
Heart — Raised On You (£1.05)
Beach Boys — Beautiful Day (£1.05)
Queen — We Will Rock You/We Are The Champions (£1.05)
Genesis — Misunderstanding (£1.05)
Beach Boys — Living With a Heartache (£1.05)
Elvis Costello — Wednesday Week (£1.05)
Gary Numan — You Are In My Vision (£1.05)

### TOP SELLING RECORDS — IN PIC SLEEVES

**SQUEEZE**
Another Nail in My Heart/If I Didn't Love You Special 5" single (V.Ltd) **£1.40**

Police — Don't Stand Too Close To Me (Ltd ed with fold out poster) (£1.05)
Gen X — Dance With Myself (£1.05)
Professionals — 1,2,3 (fold out pic sleeve) (£1.05)
Thin Lizzy — Killer On The Loose (+free live 7") (£1.15)
Squeeze — Going Crazy/What The Butler Saw (£1.05)
Professionals — Just Another Dream (£1.05)
Police — Roxanne, Can't Stand Losing You, So Lonely, Walking On The Moon, Message In A Bottle (all in blue vinyl) each (£1.25)
Tom Petty — Don't Do Me Like That + free 7" (£1.15)
Jam — Start (£1.05)
Dickies — Gigantor (yellow) (£1.05)
Matchbox — Midnight Dynamo (Pic Disc) (£1.05)
Charlie Harper — Barmy London Army (olive green) (£1.05)
Martha & The Muffins — About Insomnia (green) (£1.05)
B52s — Private Idaho (US import) (£1.05)
Klark Kent — Away From Home (U.S. copy, green vinyl + lyrics) (£1.25)
Damned — White Rabbit (£1.30)
Police — 6 pack singles (£6.50 inc p&p)
Pretenders — Stop Your Sobbing / Phone Call (£1.05)
U.K. Subs — Teenager + 2 tracks (Pink) (£1.05)
Jam — Going Underground + free single (£2.40)
Human League — Only After Dark (+ free single) (£1.15)
Klark Kent — Away From Home (green vinyl) (£1.05)
Klark Kent — Rich In A Ditch (in green vinyl) (£1.05)
Genesis — Duchess (£1.05)
Elvis Costello — EP Secondary Modern, King Horse, Stand Up, Girl's Talk (£1.25)
Girl — Hollywood Tease (+ fold out colour poster) (£1.05)
Buzzcocks — I Believe (USA copy, great pic) (£1.05)
Madness — Work Rest & Play EP (£1.05)
Squeeze — If I Didn't Love You (£1.05)
UK Subs — Warhead/The Harper/Waiting For The Man (brown) (£1.05)
Angelic Upstarts — Out Of Control (£1.05)
Sammy Hagar — I've Done Everything For You (free sew on patch) £1.25)
Dickies — Fan Mail (poster Sleeve) (trad) (£1.05)
Joe Jackson — Is She Really Going Out With Him? (£1.05)
Blondie — The Hardest Part (Imp) (£1.05)
U.F.O. — Youngblood (red) (£1.00)
Squeeze — Xmas Day (white) (96p)
999 — Found Out Too Late (96p)
Police — Message In A Bottle/Landlord With Fold Out Poster Cover (£1)
Siouxsie & Banshees — Playground Twist (95p)
Generation X — Friday's Angels (Red) (95p)
Sex Pistols — Anarchy In The UK (£1.50)
Sex Pistols — Submission/New York (£1.50)
Sex Pistols — Holidays In The Sun (£1.50)
Ian Dury — Sex & Drugs & Rock & Roll (£1.50)
Gen X — Valley of the Dolls (multi-coloured) (90p)
Stiff Little Fingers — Nobody's Heroes/Tin Soldiers (£1.05)
Siouxsie & The Banshees — Christina (£1.05)
Squeeze — Pulling Mussels From A Shell (£1.05)
Cheap Trick 10" E.P. — Found all the Parts (with free single) (£2.99)
Judas Priest — Breaking The Law (with free patch) (£1.05)
Peter Gabriel — No Self Control (£1.05)
Lambrettas — Dance (Pic Disc) (£1.25)
Gary Numan — Are Friends Electric/Down In The Park (£1.50)

We keep a large amount of country imports from Jerry Lee Lewis to Willie Nelson. Send for lists.

### HEAVY METAL

Raven — Don't Need Your Money (Pic) (£1.05)
Kiss — Tomorrow (Pic) (£1.05)
AC/DC — Shook Me All Night Long (Pic) (£1.05)
Motorhead — Louie Louie (Pic) (£1.05)
Motorhead — Overkill (Pic) (£1.05)
Motorhead — Bomber (Pic) (£1.05)
Motorhead — Golden Years E.P. (Pic) (£1.05)
Scorpions — The Zoo (Pic) (£1.05)
April Wine — Lady's Man (Pic) (£1.05)
Gillan — Trouble (+free 7" live) (£1.15)
Plasmatics — Monkey Suit (red & yellow vinyl) (£1.05)
Whitesnake — Black & Blue (pink) (£1.05)
Michael Schenker Group — Armed & Ready (clear vinyl + free patch/pic) (£1.05)
Black Sabbath — Children of the Sa/Lady Evil (£1.05)
Praying Mantis — Praying Mantis (pic) (£1.05)
AC/DC — High Voltage (pic) (£1.05)
AC/DC — Dirty Deeds (pic) (£1.05)
AC/DC — It's A Long Way To The Top If You Want To Rock 'n' Roll (pic) (£1.05)
Van Hallen — Running With The Devil (pic) (£1.05)
Saxon — Backs To The Wall (pic) (£1.05)

### LONG PLAYERS

Mike Oldfield — Airborne (+free L.P. — inc. Tubular Bells U.S. Imp) (£4.99)
Skids — Absolute Game + free L.P. (£4.99)
Cure — Boys Don't Cry (U.S. Imp) (£4.99)
Gary Numan — Telekon (inc. I Die, You Die) (£5.50)
The Ruts — Grin & Bare It (£3.99)
Jam — All Mod Cons (£2.99)
UK Subs — Crash Course (purple vinyl + free 12") (£4.99)
Blondie — Eat To The Beat (£2.99)
Pink Floyd — Dark Side Of The Moon (pic disc)(£6.99)
Roxy Music — Manifesto (£2.99)
Sex Pistols — Great R 'n' R Swindle (Dble) (Diff. cover, news cutouts on back) (£4.50)
Police — Regatta De Blanc double 10" (ltd. period only) (£2.99)
U.F.O. — Obsessions (£1.99)
Clash — 1st LP + free 7" (£5.99)
U.K. Subs — Live Kicks (very ltd.) (£4.50)
New Wave LP — 16 Original Hits (inc. B52's, Specials, Blondie + special Sex Pistols solicitors interview) (£3.99)
UK Subs — Brand New Age (clear) (£4.26)
Jam — Setting Sons (USA copy inc strange town) (£5.50)
Sid Vicious — Sid Sings (all unreleased tracks + V Ltd poster) (£4.99)
TRB Power in Darkness (+ bonus LP) (£4.99)
Damned — (first LP) (£4.99)
Damned — Music (£4.99)
Sex Pistols — Rock & Roll Swindle (with large poster) £3.99

### 12"

Ultravox — Private Life (clear vinyl) (£1.99)
Gen X — Dance With Myself (£1.99)
Judas Priest — Living After Midnight (£1.15)
Phil Lynott — Dear Miss Lonely Hearts (£1.99)
Clash — London Calling + 3 Tracks (£2.50)
Madness — My Girl + 2 tracks (£1.99)
ELO — Don't Bring Me Down (Ltd) (£1.99)
Ian Dury — Sex & Drugs/Sweet Gene (£2.50)
Sex Pistols — Anarchy In The UK (£2.50)
Blondie — Sunday girl + 2 tracks (£1.49)
Sid Vicious — Come On Everybody Something Else, My Way (£2.99)
Deep Purple — Black Night (£1.50)
Sham — Hersham Boys (longer version £1.70)
Styx — Lights (3 tracks) with free patch (£1.99)
Ian Dury — The Inbetweenies (£2.99)

### CHEAP SECTION— ALL IN PIC SLEEVES

Sex Pistols — Anarchy (in French) (65p)
Nick Lowe — Cruel To Be Kind (65p)
Gary Numan — Complex (65p)
Hugh Cornwell — White Room (65p)
Sham 69 — Questions & Answers (65p)
Thin Lizzy — Waiting For An Alibi (65p)
Pete Townshend — Rough Boys (65p)
Merton Parkas — You Need Wheels (65p)

### OLDIES

David Bowie — Space Oddity (£1.05)
Jimi Hendrix — All Along The Watchtower (£1.05)
Sex Pistols — God Save The Queen (£1.05)
Bad Co. — Feel Like Makin' Love (£1.05)
Pink Floyd — Money (£1.05)
Genesis — Spot The Pidgeon (pic) (£1.05)
Specials — Gangster (Pic) (£1.50)
Elvis Costello — Oliver's Army (Pic) (£1.05)

Thousands Of Oldies in Stock
Please send 20p for Lists
*If you collect records make sure you try us. Our orders are sent by return. We don't make you wait weeks.*
**Post/Packing: UK Singles—1-5 20p, 6-10 30p. 12" — 1 40p, 2-4 60p, over 4 £1. Overseas (singles) 1-5 — 20p each, 12" £1.20 each**

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# BULLET RECORDS

**(NEON)**

**40 MILL ST., STAFFORD**

**SCOOP! SCOOP!! SCOOP!!!**

| | |
|---|---|
| Stranglers — IV Rare Tracks (Am. Imp. includes new prev. unreleased tracks plus v. ltd. 4 track free EP). This the ultimate Stranglers coll. item | 4.49 |
| Elvis Costello — Taking Liberties LP (U.S. only release inc. Clean Money, Hoover Factory and Black & White World — all prev. unreleased plus many rare tracks not easily available!) | 4.49 |
| Gary Numan — Telekon LP (Euro. coloured vinyl copies — ltd. ed.) | 4.49 |
| Stranglers — Jap 12" mini LP's — Vol 1. 5 tracks inc. Don't Bring Harry (in French). Great unusual pic. sleeve. Vol 2. 5 tracks, includes 2 versions on Bear Cage — great pic. sleeve | each 4.99 |

### HOT NEW SINGLES (Section One)

| | |
|---|---|
| Killing Joke — Requiem (3rd 45 — pic) | 99 |
| Echo & The Bunneymen — Puppet (pic) | 99 |
| Fad Gadget — Insecticide (pic) | 95 |
| Gods Toys — All The Born Losers (pic) | 95 |
| The Cravats — Precinct (pic — great) | 99 |
| Rockpile (Edmunds & Lowe) — Wrong Way (Squeeze song) (pic) | 99 |
| The Flatbackers — pumping Iron (exciting pop sound — pic) | 99 |
| Fallout Club — Falling Years (pic) | 99 |
| Little Roosters (prod. Joe Strummer) — I Need A Witness (pic) | 99 |
| The Distractions — Something For The Weekend (pic) | 99 |
| Police — Don't Stand So Close To Me (poster sleeve — ltd. ed.) | 1.05 |
| The Dark — Hawaii 5-0 (pic) | 99 |
| Menace — Young Ones (pure punk — pic) | 90 |
| The Vapors — Waiting For The Weekend (pic) | 99 |
| Orch. Man. Dark — Enola Gay (devastating) (pic) | 99 |
| Ultravox 12" — Passing Strangers plus 2 live tracks (pic) | 1.70 |
| Ultravox 7" — Passing Strangers plus 1 live track (pic) | 99 |
| Animals & Men — The Terraplane Fixation (quite incredible — pic) | 99 |
| Blast Furnace — Can't Stop The Boy EP (pic) (scorching R 'n' B) | 99 |

### NEW 'RAVE' RELEASES

| | |
|---|---|
| Snakefinger — The Men In The Dark Sedan 45 (new on Ralph Records) (pic) | 1.35 |
| Fred Frith — Dancing In The Street 45 (Ralph Goes Disco — pic) | 1.35 |
| The D.B.'s — Black & White 45 (another Chris Stamey Masterpop — pic) | 1.50 |
| The Specials — More Specials LP (initial orders only include free single) | 3.99 |
| Runaways (with Cherry) — Flaming Schoolgirls LP (inc 5 prev unreleased studio tracks + 5 '77 live cuts) | 4.25 |
| The Fall — Totally Wired 45 (another Gem) (pic) | 99 |
| Teardrop Explodes — When I Dream (Total pop classic — pic) | 99 |
| Presage — 12" (6 diff. bands EP — pic) | 1.99 |
| John Cipollina Band — Raven (totally incredible return LP by guitar legend private pressing) | 5.00 |
| Terry and the Pirates — Doubtful Handshake (private pressing featuring John Cipollina) | 5.00 |
| Comsat Angels — Waiting For A Miracle LP (wonderful) | 3.99 |
| Joy Division 12" — Love Will Tear Us Apart 12" (longer than 45) (Pic) | 1.80 |
| The Associates — The Affection Punch — (fantastic LP in Bunnymen/J Division vein) | 3.99 |
| Selecter — Train To Skaville, 3 track 12" | 1.69 |
| Zoundz — (New Crass Product) — War/Subvert (pic) only | 75 |
| Joy Division 12" — Atmosphere/She's Lost Control Again (pic) | 1.80 |
| Minny Pops — Live EP (3 superb tracks from premier Dutch new music men)(pic) | 1.75 |
| Prag Vec — 12" 6 track (French imp)(pic) | 2.99 |
| Blurt — My Mother is a friend of the Enemy of the People — Stunnin 45 (pic) | 99 |
| Peter Hammill — The Black Box (NEW LP — Private Pressing, as Depressing as Usual!!!) | 3.75 |
| The Damned — White Rabbit 7" (Imp Pic) | 1.30 |
| The Rondos — Red Attack LP (Hard Core Anarchist Punk Very similar to Crass!) | 4.99 |
| Capt. Beefheart — Doc At The Radar Station (Sept 20th release — this LP is definitely worth the wait. Monumental). Sorry about the delay folks | 4.29 |

### COLLECTORS ITEMS

| | |
|---|---|
| O. N. John — Magic 45 pic. disc (semi-nude photo !!!!!!! — and she seemed such a nice girl!!) | 1.99 |
| Squeeze — U.S. import 45 — Going Crazy/What The Butler Saw (pic) | 1.15 |
| Beatles — The Beatles Tell All LP (Vee Jay Recs — 1966 interviews LP. Except. rare — order quick) | 6.00 |
| Marc Bolan & T. Rex — The Unobtainable LP (16 rare tracks — great sleeve photo) | 3.99 |
| Beatles — Sgt. Pepper/Abbey Road (both orig U.S. pic discs) | each 4.99 |
| Nitty Gritty Dirt Band — 1st LP/Rare Junk/Ricochet (impossibly rare — these took a lot of finding!) | each 15.00 |
| Rolling Stones — Singles Coll (12 classics all in pic sleeves) | 12.00 inc P&P |
| Nina Hagen — 10" T.V. Glotzer + 3 tracks (Ltd. ed. — Pic) | 2.99 |
| Jona Lewie — 5" Big Shot (V. Ltd. Stiff — pic) | Only 60 |
| The Cure — 10.15 Saturday Night (Aussie Imp. 45 — pic) | 1.99 |
| Gruppo Sportivo — Rare Tracks (For collectors only — LP) | 4.99 |
| Split Enz — True Colours (fantastic laser engrave LP) | 4.99 |
| Clash — Japanese Box Set. Inc. 8 singles in a magnificent presentation pack. Superb Jap pressings Ltd. Ed. (£1 P&P) | £12.50 |
| Marc Bolan — Pop Chronic LP (magnificent double LP inc. booklets & rare photos of Marc) — German import | £6.75 |
| Police Message In A Bottle ( live) star shaped (v. ltd.) pic disc | £10.00 |
| Joy Division, The Fall, Buzzcocks — Live at the Electric Circus 10" LP (The Joy Division track not on any of their albums — very ltd ed) | 4.99 |
| ELO 10" — All Over The World (blue) | 1.59 |
| Lee Clayton — 1st LP (Ultra rare) (MCA label) | 5.49 |
| Buddy Holly — Pic Disc 4 track No 1 12" (V. Ltd) | 10.00 |
| Buddy Holly — Pic Disc 4 track No 2 12" (V. Ltd) | 10.00 |
| Tubeway Army — Are Friends Electric 12" (pic) | 2.99 |
| Gary Numan — Cars 12" (pic) | 2.99 |
| Cabaret Voltaire — 12" Nag Nag Nag (Euro imp - pic) | 2.99 |
| Japan — Rare 12", 20 mins & four tracks of live music (recorded in Japan — excellent pic sleeve) | 2.99 |
| Copperhead — Copperhead (legendary early '70s LP featuring John Cippolina of Quicksilver fame) | 5.00 |
| Bow Wow Wow — Cassette Single — C30, C60, C90 | 1.15 |
| Kinks — Live at Kelvin Hall (rare 67 concert recording in original sleeve mono sound) | 3.99 |
| Squeeze — 5" Another Nail (smallest 45 ever!)(v ltd pic) | 1.35 |
| Peter Gabriel — Solsbury Hill (live) flexi disc (v.ltd., live N. York 1978) | 1.75 |
| Peter Gabriel — 12" Biko E.P. (inc. 2 German tracks, pic) (hurry — v.ltd.) 12" | 1.99 |
| Robert Wyatt — End Of An Ear (classic re-release L—P—) | 2.99 |
| Pretty Things — 1st L.P. (orig. yellow and black sleeve) | 5.00 |
| Blondie — Video, Eat To The Beat (V.H.S. or Beetamax available) (have Blondie in your own home!!!) | 29.95 |
| Last Exit (Sting On Vocals — His First Band!!!) Whispering Voices | 99 |
| UK Subs — Live Kicks LP (Ltd Edition) | 4.99 |
| Angelic Upstarts — I'm An Upstart 45 (Green Vinyl) | 1.99 |
| Peter Gabriel — Ein Deutches Album (sung in German and 3 re-mixed Tracks) | 4.50 |
| The Who — Direct Hits LP (Great 67' Compilation in The Rare Orig Cover — Japan Import) | 9.95 |
| Pebbles — Vol 1-10 4 Great Collectors LP's Each one contains obscure, often brilliant 60's Punk/Garage Bands in the Nuggets vain. Highly recommended. Each Vol | 4.99 |
| Peter Hammill — Silent Corner LP/In Camera LP Nadirs Last Chance | each 4.99 |
| Peter Hammill — Fools Mate/Cameleon In The Shadow of Night | each 4.99 |
| XTC — Live in Australia EP (Aussie Import) | 2.50 |
| Cheap Trick — 10" US Imp 4 Non LP Tracks and Free 45 (Pic) | 3.99 |
| Paul McCartney — The Family Way (Rare 66' LP) | 5.49 |

### INTERESTING IMPORTS (LP's)

| | |
|---|---|
| Psychedelic Furs — U.S. copies of 1st LP (diff. sleeve plus 2 new tracks not released in U.K.) | 4.99 |
| Tom Waites — Heart Attack & Vine (another great LP) | 4.99 |
| James White & The Blacks — Live In Paris LP (Euro import) | 4.99 |
| Genesis — Story Of (superb Jap double comp — inc booklet) | 13.99 |
| Mental As Anything — Espresso Bongo (off-beat and weird band) | 5.49 |
| Faust — The Faust Tapes (orig packaging recommended again) | 4.99 |
| Split Enz — Beginning Of The Ends/Frenzy (Aussie only release) | each 5.49 |
| The Troggs — Live at Max's Kansas City (new raucous live recording) | 4.99 |
| Tim Buckley — Lorca (All time classic) | 5.00 |
| Walter Stedding — 1st L.P. (prod. Chris Stein — includes Fripp, Richard Lloyd, and other N.Y. luminaries) | 4.99 |
| John Otway — Deep Thoughts (U.S. LP — Stiff Recs.) | 4.99 |
| Elton Motello — Pop Art (bizaree songs — LP) | 4.99 |
| The Flesh Eaters — No Questions Asked (U.S. India LP) | 4.99 |
| The Boys Next Door — (now Birthday Party) Door Door (incredible Aussie import LP) | 5.49 |
| Eddie & The Hot Rods — Fish & Chips (new LP, no U.K. release planned) | 4.99 |
| John Prine — Storm Windows | 4.99 |
| Lewis Furey — The Humours Of/1st LP/The Sky Is Falling (underated talent) each | 4.99 |
| Popel Vuh — Die Nacht Der Seele (new LP) | 4.99 |
| Ange — Vu D'un Chien (Very Interesting) | 4.99 |
| Marquis De Sade — Dantzig Twist (ex European rock at its best) | 4.99 |
| SVT — 1st Lp (ex Airplane Jack Cassidy's band) | 4.99 |
| DAF — Product (legendary 1st LP · German private pressing) | 4.99 |
| Dave Davis (Kinks) — 1st solo LP | 5.49 |
| Minny Pops — Drastic Measures, Drastics Movements (the Dutch PiL) | 4.99 |
| Backstreet/Backlash — Various Artists (Rotterdam hard core punk coll includes vicious music from the Rondos, Bunker, Revo & lots more household names) | 4.99 |
| Gruppo Sportivo — Copy, Copy (New LP) | 5.25 |
| The Stooges — 1st/Funhouse (Both Classics!) | each4.99 |
| Love — The Best Of (Superb Collection — Great Cover!) | 4.99 |
| The Cure — Boys Don't Cry (US Compilation. Inc Killing An Arab & The 45's Not on UK LP's — Good Cover) | 4.99 |
| The Beat — 1st LP (European Import Inc Tears of a Clown and Ranking Fullstop) | 4.99 |
| Der Plan — 1st LP (Excellent new German Band, Influenced by Chrome, Residents & Pil) | 4.99 |
| The Plastic People — Passion Play (Czec Band 2nd Great LP) | 4.99 |
| MX 80 Sound — Out of The Tunnel (Ralph 2nd Wild LP) | 4.99 |
| Tuxedo Moon — Half Mute (Excellent) | 4.99 |
| Faust — 1st (Clear Vinyl/So Far (2nd LP) | each 4.99 |
| Nico — Marble Index (All Time Classic) | 4.99 |
| Cheech & Chong — Let's Make a New Dope Deal (New Ripper!) | 4.99 |
| Roy Loney & The Phantom Movers — Phantom Tracks (2nd Great LP) | 3.99 |
| The Residents — Discomo 12" (20 mins of Mayhem) | 2.99 |
| The Beatles — Rarities (US Imp — Butcher Photos — Rare Track) | 5.49 |
| Mickey Hart, Phil Lesh, Bill Kreutsman — Apocalypse Now Sessions | 4.99 |

### UK ALBUMS

| | |
|---|---|
| Teardrop Explodes — Kilimanjaro (superb songs) | 3.99 |
| Martha & The Muffins — Trance & Dance (plus ltd. ed. free live EP) | 4.49 |
| Police — Zenyatta Mondatta | 3.99 |
| Dead Kennedy's — Rotting Fruit LP (long awaited debut) | 3.99 |
| Black Uhuru — Stalk Of Sensimilla (hard!) | 3.99 |
| Joy Division — Closer (2nd masterpiece) | 3.99 |
| Rocky Erikson & The Aliens — 1st LP (the legend returns with a stunning album — Demented and derranged rocker) | 4.50 |
| The Inmates — Shot In The Dark (scorching r'n'b) | 3.99 |
| XTC — Black Sea (best yet) | 3.99 |
| Passage — Pindrop (brilliant emotive LP) | 3.99 |
| Shoes For Industry — Talk Like A Whelk (interesting) | 3.99 |
| Bowie — Scary Monsters | 4.29 |
| Zaine Griff — Ashes & Diamonds (prod. Visconti — strong Bowie influence) | 4.49 |
| Madness — Absolutely (new LP) | 3.99 |
| Stiff Little Fingers — Hanks (new live punk L.P.) | 3.99 |
| R.A.R. — Various artists (inc. previously unreleased tracks by Gang of Four, Mekons, Clash, plus S.L.F., X-Ray Spex, Costello and more) | 3.99 |
| Glaxo Babies — Put Me On The Guest List | 2.95 |
| Hangalter — Soundtrack of the Film (2nd L.P. on Groovy Records) | 3.99 |
| The Lemon Kittens — We Buy A Hammer For Daddy (astonishing debut LP) | 3.99 |
| The Revillos — Rev Up | 4.29 |
| Kate Bush — Never For Ever | 4.29 |
| UB40 — Signing Off (+ free Ltd. Ed. 12") | 3.99 |

| | |
|---|---|
| Swell Maps — Jane From Occupied Europe (Maps Mania) | 3.99 |
| U.K. Subs — Crash Course (purple vinyl + free Ltd. Ed. 12") | 3.99 |
| Misty — Live At The Counter — Eurovision '79 (superlative reggae) | 3.99 |
| Simple Minds — Empires & Dances (brill) | 3.99 |
| Pauline Murray + The Ivisible Girls — 1st L.P. | 3.99 |
| 9 Below Zero — Live At The Marquee (Ace R+B) only | 2.99 |
| B 52's — Wild Planet | 3.99 |
| Mickey Dread — World War III (Hard reggae) | 3.99 |
| Fingerprintz — Distinguishing Marks | only 2.99 |
| Gary Numan — Telekon (with initial orders only, free live single featuring tracks not on album) (V. Ltd ed) | 3.99 |
| The Skids — Abslutely Game (+ free LP) | 3.99 |
| Plasmatics — New Hope For The Wretched (totally overblown band) | 3.99 |
| M/Cr Collective Musicians — V. Artists | |
| M/Cr bands (excellent street music) | 3.49 |
| Q-Tips — 1st LP | 3.75 |
| Adam & The Ants — Dirk Wears White Sox | 3.99 |
| Dome (Wire) — Experimental Album | 4.29 |
| The Attractions — (Costello Men) — Mad About The Wrong Boy + free four track EP with initial orders | 3.99 |
| Siouxsie & The Banshees — Kaleidoscope | 3.99 |
| Cabaret Voltaire — The Voice Of America | 3.99 |
| Brian Brain (PiL) — Unexpected Noises | 3.99 |
| The Afflicted — Musical Bag (interesting debut) only | 2.99 |
| The Professionals (Cook & Jones) — Join The | 3.99 |
| Jah Wobble — Blueberry Hill 12" — 7" tracks (35mins) | 2.25 |
| Pere Ubu — The Art of Walking (great misunderstood band) | 3.75 |
| Athletico Spizz 80 — Do A Runner | 3.75 |
| Ultravox — Vienna (Great New 4th LP) | 3.99 |
| Echo & The Bunnymen — Crocodiles (Superb Debut) | 3.99 |
| Soft Boys — Underwater Moonlight (Psychedelic Men!) | 4.25 |
| Vic Goddard & Subway Sect — What's The Matter Boy? | 3.99 |
| Moonlight Tapes — V/Art Inc Live Damned, Passions, Members etc | 3.99 |
| John Cooper-Clarke — Early Tapes (Rabid) | 3.99 |
| Silicon Teens — Music For Parties | 3.99 |
| Klark Kent (The Police) 10" 8 Tracker (Ltd Ed Green Vinyl) | 3.50 |
| DAF — Die Kleinen And Die Bosen (2nd LP) | 3.99 |
| Pop Group — We Are Time (Demos, Live & New Studio Stuff) | 2.99 |
| The Fall — Dragnet | 3.99 |
| The Fall — Totale (Live 79-80) | 2.99 |
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### NEW SINGLES (Section Two)
### (Not listed in any sort of order!)

| | |
|---|---|
| Barracudas — His Last Summer (pic) | 99 |
| Motorhead — Louie Louie (pic — braincruncher!!) | 99 |
| Adam & The Ants — Young Parisiennes (rare 1st 45 — 1978) | 1.05 |
| Gang Of Four — Damaged Goods EP (classic re-release — pic) | 99 |
| Human League — Being Boiled (classic re-release — pic) | 99 |
| Native Hipsters — Concorde (New Peel fave) (pic) | 95 |
| U2 — A Day Without Me (Pic) | 99 |
| Cupol — (Lewis & Gilbert of Wire) 12" Like This For Ages (Pic) | 1.50 |
| Bahaus — Terror Couple, Kill Colonel (3rd brilliant 45 — Pic) | 95 |
| The Damned — History Of The World Pt.1 (Pic) | 99 |
| Knox — Gigolo Art (Pic) | 95 |
| Barry Andrews — Rossmore Road/Win A Night Out (Pic) | 99 |
| Vivian Stanshall — Terry Keeps His Clips On/King Cripple (Pic) | 1.05 |
| Family Fodder — Debbie Harry (tribute!) (Pic) | 95 |
| Tourists — I Told You So (Pic) | 1.05 |
| 'B' Movie — The Soldier Stood Alone E.P. (brilliant — Pic) | 95 |
| The Distributors — Lean On Me (Red Rhino) (Pic) | 95 |
| It's Immaterial — Young Man (seeks interesting job) (another great Liverpool band) (Pic) | 99 |
| The Plasmatics — Monkey Suit (exploding red & yellow vinyl. Ltd Ed. Pic) | 1.05 |
| The Beat — Best Friend 7" | 99 |
| Ian Dury — I Want To Be Straight (Pic) 12" | 1.15 |
| Rocky Erickson & the Aliens — Creature With The Atom Brain | 99 |
| Specials — Stereotype/Interntional Jet Set | 95 |
| Faust — Extracts Party 3 (2nd in a series of prev. unreleased mat. — pic) | 1.40 |
| Classix Nouveaux — Robot's Dance (amazing vocal — Pic) | 99 |
| Spermacide — Femme Protchese (Pic) | 99 |
| Victim — The Teen Age (Prod.Scabies — Pic) | 99 |
| James Blood Uiner — Are You Glad To Be In America (Pic) | 95 |
| The Sound — Heyday (pic) | 99 |
| The Sound — Physical World E.P. (1st Classic release) (Pic) | 99 |
| Tiger Lilly — (Pre Ultravox inc. John (Foxx) Monkey Jive (Pic) | 99 |
| Last Words — Todays Kids (Pic) | 95 |
| The Nice Men — Nuclear Summer (pic) | 99 |
| Madness — Baggy Trousers (pic) | 99 |
| XTC — Generals & Majors (Ltd. Ed. double 45 — pic) | 1.05 |
| Martha & The Muffins — Suburban Dream (pic) | 99 |
| Hermine — The Torture (pic) | 99 |
| The Buzzcocks — Girl From Chain Store (pic) | 99p |
| The Parrots — The Photograph Song 4 track 2" (Attrix pic) | 1.80 |
| Glaxo Babies — Limited Entertainment (pic) | 99p |
| The Revillos — Hungry For Love (pic) | 1.05 |
| Josef K — Radio Drill/Chance Meeting (both pic, both brilliant) | 95 |
| Earth & Fire — Weekend (rare 45) | 99 |
| UK Decay — For My Country (hard core punk (Pic) | 95 |
| Wasted Youth — I'll Remember You (brilliant 2nd 45 — Prod P Perrett) (Pic) | 95 |
| Orange Juice — Love Sick (excellent Scottish Band) (Pic) | 95 |
| The Circles — Angry Voices (Pic) | 99 |
| Dr Feelgood — No Mo Do Yakamo (Prod Lowe) (pic) | 1.05 |
| Exhibit A — Distance EP (pic) | 95 |
| The Balloons — Jean Paul's Wife (amazing 45 — pic) | 95 |
| The Skids — Circus Games (pic) | 99 |
| The Wall — Ghetto (prod. Pursey) (pic) | 95 |
| Gary Numan — You Die, I Die (pic) | 99 |
| Bram Tchaikovsky — 12" 6 track mini LP | 1.99 |
| Magic Michael & The Damned — Millionaire (pic) | 95 |
| The Satellites — Urban Guerilla (prod. Rat Scabies) | 99 |
| Final Program — Protect & Survive EP (pic) | 99 |
| Felt — Index (Minimal) (pic) | 90 |
| Holger Hiller — Herzmusked 5 tracks EP (Dusseldorf new wave band — Warning Recs — Pic) | 1.50 |
| Traneninvasion — Sentimental (Wierd German band — Dusseldorf — pic) | 1.50 |
| Adam & The Ants — Cartrouble/Xerox (pic — each) | 95 |
| Adam & The Ants — Kings of the Wild Frontier (pic) | 99 |
| Athletico Spizz 80 — Hot Deserts (pic) | 99 |
| UXB — Crazy Today (Hard Pop!) (pic) | 90 |
| Delta 5 — You You & Mind Your Own Business (pic) | each 95 |
| Bauhaus — Dark Entries 7" (pic) 99 / Lugosi 12" (pic) | 1.99 |
| Surgical Penis Clinic — Meat Processing (Industrial — pic) | 95 |
| Patrik Fitzgerald 12" — Tonight (5 tracks)(Final Solution/pic) | 1.75 |
| Wasted Youth — Jealosey (superb/pic) | 99 |
| In Camera — Final Achievement (pic) | 99 |
| Manicured Noise — Faith (pic) | 99 |
| The Prats — 1990s Pop EP (pic) | 95 |
| The Ruts — West One (pic) | 99 |
| The Mekons — Snow (pic) | 90 |
| Tora Tora — Red Sun Setting (prod Martin Hannett)(pic) | 99 |
| Rhythm Clicks (includes ex Penetration guitarist) — Short Time (pic) | 90 |
| Self Control — The Drug EP (mind expanding EP - pic) | 99 |
| B52s — Give Me Back My Man (pic) | 99 |
| The The — Controversial Subject (prod Wire)(pic) | 95 |
| Second Layer — State of Emergency EP (pic) | 99 |
| The Exploited — Army Life E.P. (hard core punk — pic) | 95 |
| T.V. Personalities — Smashing Time (Pic) | 95 |
| Dead Kennedys — Holiday in Cambodia (Pic) | 95 |
| Smack — Edward Foxx (Great new 45 — Pic) | 95 |
| Joy Division — Love Will Tear Us Apart/Transmission (both Pic) | each 90 |
| The Professionals (Cook & Jones) — Another Dream (Pic) | 99 |
| John Foxx — Burning Car (Pic) | 99 |
| The Slits — Man Next Door (Pic) | 95 |
| Birthday Party — Mr Clarinet (Great Single — Pic) | 95 |
| Four Be Two — Frustation (Prod J Lydon — Pic) | 99 |
| U2 — 11 o'clock Tick Tock (Great 45 — Pic) | 99 |
| Tuxedo Moon — Scream With A View 12" EP (US Band — Pic) | 1.99 |
| The Petticoats — I'm Free (Wild — Pic) | 95 |
| Stiff Little Fingers — Back To Front (Pic) | 99 |
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| Martha & The Muffins — Insomnia (Green vinyl — Pic) | 99 |
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| Discharge — Fight Back/Realities of War (Both Pic) | each 99 |
| Athletico Spizz 80 — No Room (Pic) | 95 |
| Cuddly Toys — Madman (Bowie/Bolan Song — Pic) | 90 |
| Earcom 2 — 12" Inc 2 Non LP Joy Division Tracks (Pic) | 1.99 |
| Jad Fair — The Zombies of Mora-Tau (Like Beefheart — Pic) | 1.10 |
| The Mo-Dettes — Paint it Black (Pic) | 99 |
| Soft Boys — Near The Soft Boys EP (Psychedelic — Pic) | 99 |
| Inner City Unit (Nik Turner) — Paradise Beach (Pic) | 99 |
| The Spectres — This Strange Effect (Pic) | 95 |
| Liliput (X Kleenex!) — Die Matrosen (Excellent 45 — (Pic) | 95 |
| The Fall — Elastic Man/Rowche Rumble (both pic) | each 95 |
| Faust — Extracts EP (15 minutes of Prev Unreleased Stuff — Pic) | 1.25 |
| Toyah — Leya 12" (Pic) | 1.99 |
| Neutron — 1980 First 15 mins 4 Sheffield Bands (Pic) | 1.25 |
| Girls At Our Best — Getting Nowhere (Ace 45 — Pic) | 95 |
| Dead Kennedys — California (Wild Classic! — Pic) | 95 |
| Pink Military — Did You See Her? (Pic) | 99 |
| Insex — Inner Sanction (Brilliant! — Pic) | 90 |
| Young Marble Giants — Final Day EP (Pic) | 95 |
| Plastic Idols — Adventure (Pic Same label as Discharge!) | 90 |
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| Crass — Bloody Revolution (Pic) | Only 70 |
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| Echo & The Bunneymen — Rescue/Pictures On My Wall (Both Pic) | each 95 |
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| Au-Pairs — You/Kerb Crawler (Wonderful Record — Pic) | 95 |

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# MORE SPECIALS

→FROM PAGE 33—

was really insane. Both the staff and the kids were really insane."

When he was about fifteen he ran away from home for a time and ended up on the small island off the coast of Ireland that John Lennon had bought as a commune site for The Diggers: "That was awful. I went over there with this mate of mine, and they put us to work ploughing the fields. And every night we'd be given a bowl of flour and water. The fields were laid out in the letters of the word L-O-V-E. That's when I stopped being a hippy and became a skinhead."

Jerry's enjoyed a multi-tribal past that's included being a mod, a hippy, a skinhead, a biker, and a punk.

"They were all just aspects of very transitory things, though."

No doubt all of them were just expressions of his natural style, of which Jerry Dammers has plenty — the refusal to wear false teeth is a sort of style of the absurd.

IT SEEMS logical that Dammers should have been an art student, though really that just came about by default. His mother wanted him to go to university, but he got only one 'A' Level, in art, and that was the subject in which he got his degree: "I just ended up at Nottingham Art School for a year, and then I went to Lanchester in Cov. The actual degree was pretty irrelevant, really — that was just a by-product of what I was *really* doing, which was just using the college's facilities to do what I wanted, which was to make cartoons.

"Actually, I really hate the idea of degrees, and all their connotations of privilege and success. I *hate* privilege. I never collected my degree certificate from them."

During this period, a time of heavy drinking and a certain amount of vandalism, Dammers turned out three animated shorts — one about the boxing match in the late '50s between Rocky Marciano and the British Heavyweight Champion Don Cockell, one entitled *Disco* with music from Dammers and Horace, and the third a dramatic mixture of live film and animation set around Coventry.

"The boxing film," he says, "was a piss-take of the whole thing. Just showing how stupid fighting is. It only lasted for about four minutes. The *Disco* one was about two minutes. And the other one was about ... fifteen. But there was really a helluva lot of work in them. I did all the animations myself.

"Actually," he adds, "I was really pissed off to discover that the soudtrack to *Disco* had been nicked from college. I knew it would happen. They made me give back my films when I went up there to use their lab to print some pictures. We had to have the pictures, though — they were to go with the first review we were going to get in your paper."

The Specials' songs, I suggest, seem like animations, littered with cartoon-like characters and the aural equivalent of visual jokes.

"Yeah, definitely," he agrees. "That's what I want to do, really ... When this pop business is finished. I want to make films.

"I haven't got any favourite directors or anything like that. I just seem to see what I go and see. I'm like that with records, too. I'm not a fanatical collector or anything like that. I haven't got many records. The ones I've got are in a really terrible state.

"People seem to miss the humour of what we're doing, though. They don't seem to realise we're taking the piss a lot of the time. On the new single I'm taking the piss out of myself. It's about me. All the songs are about things connected with ourselves. We don't invent situations and write about them. On 'Stereotypes' there's like ideas within ideas that we're taking the piss out of. But people seem to miss it half the time.

"It was there just as much on the first album. I don't know what to do, really. If it's all going over their heads then I'm not sure what the point is. I hope some of it's getting through, otherwise we may as well not bother. All good rock 'n' roll's meant to be funny, though we're not trying to preach to anybody: just to write about ourselves and hope they'll see how that relates to themselves, too.

"Actually," he continues after a few seconds, "I don't know it I want us to tour like this ever again. I just want us to be a weekend band: play at the weekends only.

"I'd had a relationship with someone for five years, and when I went away to America tor two months that broke up, because she couldn't handle that new element — though you have to be pretty exceptional if you can. It's pretty unnatural, the way of life connected with rock'n'roll. Seamen are about the only other people who have comparable stresses placed on their relationships. That's what a song like 'International Jet Set' is about. Just about those experiences. Though I'm not certain how valid doing it is at all.

"Of what possible interest could that be to the people who buy our records? Quite a lot of the stuff tonight I thought they just didn't know what to make of."

Actually, there's a bit of melodramatic thinking going on here, for Jerry must recall that during 'International Jet Set', the final number, the audience had been stunned into something close to religious awe.

His knowledge of other current music is as limited and undeliberate as what he knows about film directors: "I don't know much about what's going on, really. I mean, I don't hear much music. It's just what I happen to come across in my everyday life. I don't go and hunt it out. Maybe that's a bad thing."

He shrugs his shoulders when asked about his thoughts on The Selecter opting out of 2-Tone. Neol Davies is an old pal, one of the first people with whom he ever made music: "He's got this very distinctive style that's got overlooked in this whole way of looking at. . .2-Tone."

Dammers will not be drawn into delivering any mock-philosophical speil on the "signficance" of 2-Tone.

"I just wanted 2-Tone to be like a little club," he semi-groans. "And if you liked the music then you became part of it — that's all. As it is, it just gets a bit worrying. But there's nothing I can do about it.

"The skinheads aren't a problem at all," hc goes on. "They're a bit discriminated against, really. They just look a bit intimidating, that's all. It's not like a political statement when they get up onstage. . .It's just not true at all that if you're a skinhead you've gotta be in the National Front.

"But even so, you can tell anybody that if they're into the NF or the British Movement that if they want to come to our gigs we just don't want them there. They're just not welcome. If they've bought tickets, we'll. . .Well, we won't give them their money back, actually. We just don't want them there. They're not welcome."

Dammers is also dissatisfied, as are most of the band, by the manner in which The Specials was dismissed as a group capable of only one musical style — ska. Nor can he now comprehend the manner in which this attitude has shifted so that with the current album, the group is said to be dealing in nothing but muzak — just one of numerous musical areas approached on 'More Specials'.

"I mean," Dammers shakes his head with something near to irritation, "if we were to put out an album of just ska that'd be muzak. . .If you know what I mean."

AT BRISTOL the next day the stage is swamped for most of the set by around 200 kids. Several times, a lighting rig is near to collapsing on their heads, and by the end of the show the stage is close to collapsing — in Skegness, when The Specials played The Seaside Tour, it actually *did* collapse.

In the dressing-room afterwards Dammers looks worried: "It's very difficult this jumping onstage business. They're not really causing any problems. It's just real youthful enthusiasm. They just want to be part of it. They're all really good kids.

"But if it goes on like it was tonight, someone's going to get really badly hurt — it's amazing they weren't injured today.

"It's funny. It's like what they've got to understand is that there's nobody going to stop them if they do try and get onstage, but hopefully, because they know that, they won't try.

"After all, it's no big deal, really."

THE END

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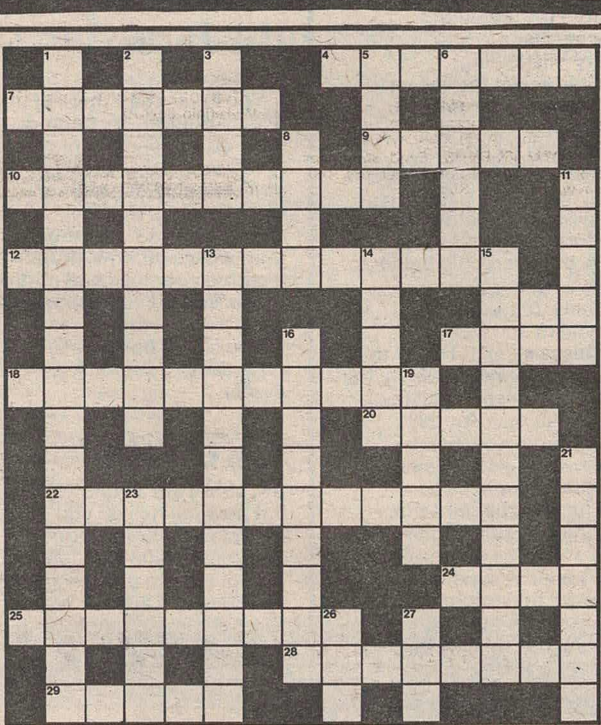

**ACROSS**

4 See 11
7 Numan the Human's current vision
9 & 29 New York singer/songwriter, she was born into a wealthy publishing family
10 Aka Herman of the Hermits (5,5)
12 The hit from 'Absolutely' (5,8)
17 '50s dance
18 Me dad's v. nude (anag. 2 words)
20 Inflexible independent
22 To 1965 what 'Anarchy In The UK' was to 1976? (2,10)
24 Ari in the singular
25 Singer/writer whose albums include 'Come Out Fighting Genghis Smith' and 'Lifemask' (3,6)
28 Scottish h.rock band fronted by Dan McCafferty
29 See 9

**DOWN**

1 Military out-take from 'Black Sea' (8,3,6)
2 He replaced E Clapton in John Mayall's Bluesbreakers (5,5)
3 Cale or McVie
5 See 26
6 See 23
8 Mrs Lennon
11 & 4 US guitarist who's a living legend for his Stax session work and playing with Booker T
13 As a producer he's worked with the New York Dolls, Sparks and Tom Robinson (4,8)
14 Child taken in by SS forms Scottish group
15 Seminal fanzine, stupid habit (7,4)
16 Lennon and McCartney's first band
19 Chris — or Frankie?
21 Chas & Dave's 15 minutes of fame
23 & 6 'Howlin' Wind' was his first LP
26 & 5 At the time this was described as punk's first No. 1
27 Rumour's first solo LP

**LAST WEEK'S ANSWERS**

**ACROSS**: 5 'Signing Off'; 9 Arthur; 10 Lover's Rock; 12 Kate Bush; 13 (Ian) Dury; 14 Grace (Jones); 15 Beatles; 17 Bo Diddley; 20 Roy (Wood); 21 Steve Jones; 23 'Tommy'; 25 Altamont; 26 Baker; 27 Sweet; 30 '(Solsbury) Hill'; 31 'Johnny And (Mary)'; 32 Nice.
**DOWN**: 1 Vic Godard; 2 'United'; 3 'Warm Leatherette'; 4 '(Johnny And) Mary'; 6 'Glory Road'; 7 (Roberta) Flack; 8 The Tubes; 11 'Kaleidoscope'; 13 Debbie Harry; 16 Joe Jackson; 18 Ian (Dury); 19 (Ian) Gomm; 21 'Solsbury (Hill)'; 22 (Hall &) Oates; 24 'Mariana'; 28 (Roy) Wood; 29 Tune.

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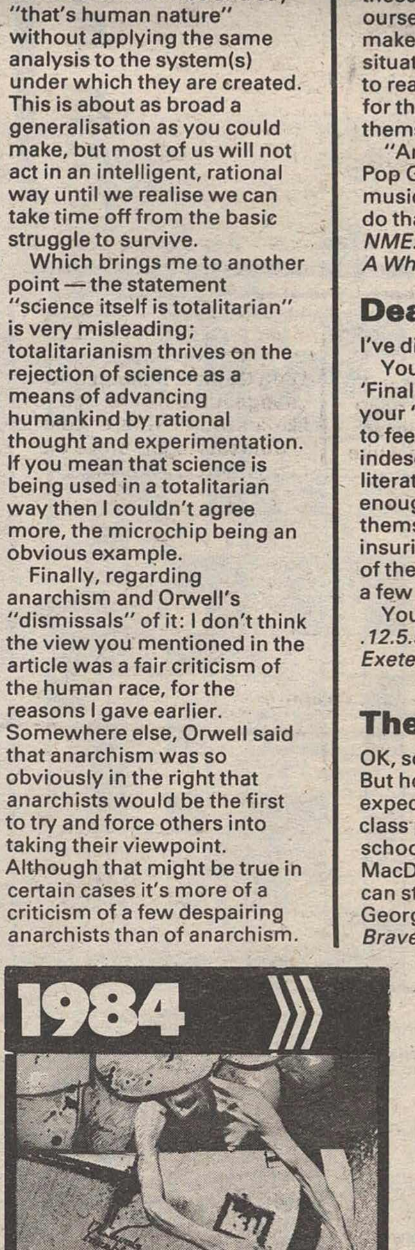
# THE NEW MACHINERY OF TOTALITARIANISM

HM Police with just some of the 'hardware' confiscated from readers who tried to crash the Gasbag. Pic: Syndication.

## "We just 'it 'em" reveals Yard spokesman



## Old MacDonald's Animal Farm — the truth!

### By You The Readers

### Silly cross-heads inserted by Andrew Tyler and Chris Bohn

*The NME Consumers' Guide To 1984 . . .* is possibly the most innovative article ever published in a music paper. Brutal, totally cynical. No crap. It's painful isn't it? . . . will tear us apart. Yeh.
*D J Wiseman, Ealing W5.*

### A fair cop

This is only the second time I have ever been prompted to write to a musical journal. However, I felt I had to write and congratulate you on the series of articles entitled '1984', as I found myself in agreement with the greater part of the series.

I was especially interested in the views on the police, as I have been a police officer for three years now and an *NME* reader in good standing for eight years.

When I first read the articles, it was with misgivings as I thought I was in for a torrent of fanatical propaganda against the "thin blue line" and the armed forces. However, I was glad to note that Mr MacDonald is not prone to the rabid mouthings which, sadly, only serve to alienate the leftists from the people they wish to represent.

Having been a 'polis', as we say up here, for three years, I don't claim to have seen it all, but I have seen a fair bit to sadden and gladden me.

I do believe though, that despite the black uniforms that we are the good guys, and I am worried that the constant media denunciations and claims by no-hope politicians who want to achieve a bit of fame by making widespread exposes of brutality and corruption will bring people to believe that murder is being done in all your police stations. We are not stormtroopers, going out to subdue the working class — most of us are just that, ex-miners and the like, and most of our support comes from them as well, though with the recent wage rise of 21.3% it has all the hallmarks of a bribe. That, coupled with increasing pay for the forces is a worrying thing. The PM knows something and she's not telling.

I don't want to sound naive, but the present government seems to be intent on pushing this country down the same road which led to Nazism in Germany, i.e. mass unemployment, inflation and the strata of society growing imperceptibly further and further apart.

I hope that this government stops before my uniform begins to mean something you run away from, rather than run to. We, the ordinary working people, which is what us honest flat feet are, have to do it now because I don't think we want to see tanks in our streets, or (horrors) men like me with a 38 at their hip.

So I would appeal to your readers, don't blanket condemn the police — we may turn out to be the only friends you have.
*Serpico, Glenrothes, Fife.*

### Streetlife serenade

Your organ, it has to be said, was ailing. The immediacy, the vitality, the relevance, were gone, and the shelling out of the weekly quarter quid had become a chore. But in the last two weeks I'm pleased to report a rapid rise in anticipation levels. First a fine piece on Trident by Angus MacKinnon, followed by a perceptive and well-written look at present reality by Ian MacDonald.

If the *NME* is to mean anything in the next few unpleasant years I reckon the direction you have taken should be continued, if not extended. Since *Streetlife* folded we haven't had a decent paper covering current affairs along with music, and if you exploited the versatility (presumably) and talent (yes, I do mean it) of you hacks, you could just about fill the gap.
*Chris McLeod, Exeter*

### Kulturpessimismus

In 1977 the *Daily Mirror* marked an epochal moment in the degeneration of the media, as its incendiary coverage of the Ted-Punk con-flict culminated in a front page headline which constituted a Ted challenge to the Punks stating the time and place for a contemporary re-enactment of the gunfight at O.K. Corral. The paper was quite literally creating its own mayhem, which it would redistribute to the masses hedged with the editorical cliches of sturdy dismay and concern.

Ian MacDonald's re-write of the Book of Revelations was a qualitatively identical exercise, differentiated only by its subtlety from the crass machinations of the tabloids.

His opening gambit in the '1984 Consumer's Guide' was a classic exercise in emotional blackmail, a semiological cornucopia of the linguistic tricks of totalitarian language; it painted nursery rhyme history; it drew utterly false analogies; it manipulated the imagery of violence to conflate the rhetoric of doom; it pedalled myths; it rejected any kind of ambiguity, any fact or tendency incompatible with its myopic perspective.

The piece stank of *Kulturpessimismus,* the kind of fashionable bile Spengler secreted in the '20s, and which helped to create just the right kind of intellectual climate in which Hitler could succeed. Enoch Powell's "rivers of blood" diatribe was also defended as a warning. Do prophets respond to reality or do they create the conditions for their own vision of reality? It all depends on the identity of the prophet — Enoch was a crypto-fascist, Mr MacDonald would undoubtedly be defended as an acute observer of contemporary trends. The distinction is not one of content but of snobbery.

The frenetic playing of Divisional Joy anthems of apocalyptic dance muzak is a lucrative formula in the current climate; what was objectionable in this instance was the pretence of making a considered and responsible contribution to the crisis debate preoccupying our global village. Nick Kent recently exposed the Pink Floyd 'Wall' extravaganza, as a corrupt exercise in standing back and ironically manipulating the tactics of manipulation, a purely rhetorical exercise reinforcing the alienation it sought to undermine.

MacDonald's article, both in its metaphorical grandiloquence and total imbrication in the malignant tumours it inflamed, indulged in the same sophisticatedly decadent stylistic charade.

As Ian Curtis's squalid demise illustrated, fetishizing apocalyptic scenarios is a dangerous game, so why do you of all people feel obliged to indulge in it?
*Diamond Dog, Street with a Deal, Manhatten.*

### Airstrip 1

If the point of your 1984 article was to show us the nasty things the good old UK is in for then fair enough, but it included certain assumptions and gave conclusions which are questionable to say the least.

If your intention was to give us a heavy dose of the kind of smothering despair which makes people believe that all they can do is vegetate while waiting for doomsday then it succeeded there as well.

It's this despair that bothers me — maybe I'm taking what you said at face value but it seems to me that the kind of thinking that runs through the article actually encourages fascism.

To start with there's the oldest and most basic myth that is used to justify and perpetuate the status quo — that human beings are underneath it all greedy, violent, untrustworthy and not capable of running their own lives. That is not true and not what psychology shows us. It is totally unreasonable to look at people's underlying motives and desires and say "that's human nature" without applying the same analysis to the system(s) under which they are created. This is about as broad a generalisation as you could make, but most of us will not act in an intelligent, rational way until we realise we can take time off from the basic struggle to survive.

Which brings me to another point — the statement "science itself is totalitarian" is very misleading; totalitarianism thrives on the rejection of science as a means of advancing humankind by rational thought and experimentation. If you mean that science is being used in a totalitarian way then I couldn't agree more, the microchip being an obvious example.

Finally, regarding anarchism and Orwell's "dismissals" of it: I don't think the view you mentioned in the article was a fair criticism of the human race, for the reasons I gave earlier. Somewhere else, Orwell said that anarchism was so obviously in the right that anarchists would be the first to try and force others into taking their viewpoint. Although that might be true in certain cases it's more of a criticism of a few despairing anarchists than of anarchism.

I think most anarchists would agree that it's impossible to "force" people to be free — it just doesn't make sense. What we can do, and by "we" I don't just mean those of us who would label ourselves "anarchists", is to make people aware of their situation and encourage them to realise that they can think for themselves and be themselves.

"Art" (and I don't mean The Pop Group!), whether it's music, books or whatever, can do that. So can you lot at the *NME.*
*A Whyte, Edinburgh.*

### Dead easy

I've discovered you!

You lot *are* part three of the 'Final Solution'. By getting your 'surfeit of unemployable' to feel suicidal with this indescribably depressing literature, you may get enough of them to bump themselves off now, thus insuring your jobs and portion of the 'limited' food supply for a few more years.

You clever bastards!
*.12.5.5B Lee, Sector 9, Zone 2, Exeter.*

### The old NME

OK, so we are all into 1984. But how the hell do you expect the average working class persons(s) who left school at 16 to understand Ian MacDonald's article? We all can still remember reading George Orwell's *1984,* and *Brave New World,* at the age of 14 or 15, so why the hell can you not make it simpler for the average person? By the time we average people have looked up all the complicated words the bloody bomb would have been dropped.

So at the moment we all can sleep easy. This week's edition on how Britain is preparing for 1984 should be all of two or three paragraphs or even half a page long.

The only Big Brother we are afraid of is the one who is older than us.
*The thick average working class, Nantwich.*

### Old news speaks

Admirable as are many of the points raised in Ian MacDonald's 1984 pieces it is worth bearing in mind the undeniable fact that the whole is nothing more than a hotch-potch of plagiarisms that any averagely well-read or well-viewed person has previously come across.

In the light of his statement that "A balanced individual . . . will have spent some considerable time pondering his own views instead of lazily piecing together disjointed bits of other peoples'," this raises the question of the worth of publishing these regurgitated social and political ideas.

And the only answer there would appear to be to that question manifests itself in the arrogantly didactical and polemical style that MacDonald's writing adopts. I'm sure I'm not the only reader to finish the articles with an aftertaste of classroom lingering — "The future begins today. Do not betray it." My God! This bombastic rhetoric tastes as bad as a *Daily Express* editorial.

This is not objective reporting. This is a manifesto that lacks the wit or freshness of a writer with challenging views (George Orwell perhaps?); and that is aimed at a dissatisfied and increasingly cynical youth in a manner smacking of Mosley.

The manner in which MacDonald *tells* is as frightening as Newspeak. George Orwell was right to distrust the liberal middle-classes and there's no reason why the rest of us shouldn't.
*One surplus unemployed person, Preston.*

### No newspeak spoken here

Congratulations to Ian MacDonald on rescuing individualism from the clutches of the Tories and moral responsibility from the monopoly of the church.

However, there is one area he did not examine sufficiently — that of language. A prime weapon of reality control in 1984 was that of 'Newspeak' — the capacity of the authorities to monopolise meaning-making and, through language, to control thought. In a society where freedom has come to mean the freedom to stay at the Ritz Hotel and where choice means you can opt for private health and education, has not newspeak already come upon us? If meaning, like sanity, is nought but statistical it is important that society's use of language is itself open to scrutiny and that freedom of speech means not merely lack of censorship but positive exposure to a diversity of opinions.

If we are to be self-determined in our thoughts as well as our actions, we must develop the capacity to be our own meaning-makers and to think outside the boundaries of conventional rhetoric.
*Maureen West, Sheffield.*

## These foolish things

I am not a philosopher, neither is MacDonald, but according to a guy called Karl Popper, who is a philosopher, in a democracy, reason and discussion are our most important assets. That's why I buy *NME* — to get the other idiot's view. Come on Ian, let's talk.

Science is not totalitarian. Huxley's 'the reduction of multiplicity to unity', your 'ceaseless questing after natural law through identification of the common factor' are expressions of a failing which has rotted Western philosophical thought for too long.

The 'Logic Of Scientific Discovery', written by the German Karl Popper in 1934 (English edition 1959), shows how there is no certain truth in science, that all advance is based on the reasoned testing by all the scientific community of compelling theories. Criticism is the key to producing better, truer theories but never the whole truth.

Democracy encourages criticism, totalitarianism (Communist or Fascist) stifles it. Democracy is the key to our survival, the removability of our leaders, the encouragement of criticism.

These ideas are developed further in the 'Open Society And Its Enemies' written by Popper in 1943-1945 as an answer to Hitler's totalitarian fever then contaminating the world.

If you're really interested in philosophy and politics, let's hear your opinions on the people trying to establish democracy and reasoned discussion. Ever heard of a faraway place across the sea called Poland? Perhaps your silence in not supporting democracy will be as defeating as that of the TUC — or perhaps you're real live people?

*Martin Humphrey, Kingston, Surrey.*

P.S. I've tried to write this in *NME* journalese to put myself at the same disadvantage MacDonald was labouring under.

## An individual and his mates

"The dynamics of this (Totalitarian) revolution are both simple to understand and quite beyond our control."

You assess the situation in a horribly detached and apathetic manner. You're scared of saying you think we should act to prevent ourselves being stomped on in case people think you're a dogmatist, so sometimes you write like some kind of half-interested Sociology professor and then you make the usual concessions to more conservative readers.

Or perhaps I'm being too kind. There are times when you lapse into meandering idiocy. At one point in the third article you said that Maj.-Gen. Kitson was basically a nice bloke who was used to dealing with foreigners and who should be more open with his fellow Brits. He's not like Pinochet at all because . . . he doesn't *look* like him.

So you believe in individuals? So do I. So does anyone who doesn't have a psychological disorder. But you 'political experts' feel you've got to put the suffix '-ism' on the end to *politicise* things. Unfortunately this converts a basic expression of sociability into political nonsense. The individual is quite simply *not* a unit of political analysis. Government policies affect groups of people, they don't affect us as individuals.

Political individualism is a sham. It is reactionary because it is meaningless. It is the cult of the bully — an apology for political inequality and domination. When you dominate people you deprive them of their individuality (as in *1984*).

You don't seem to like the idea of a police state but you think it's inevitable because we're all such blind animals who were only ever free by accident. You are too pessimistic, and I resent your pessimism because it suggests to me that you don't give a damn. The experiments you refer to suggest that human beings are capable of terrible weakness and insensitivity — yes, this is something we know. Human beings are also capable of much better things, but *that* is something you wouldn't know.

Personally speaking, I am already an individual and so are most of my friends. But anyway you dismiss this last sign of hope as being unrealistic. I dismiss it as being beside the point. A police state is imposed by people, by people like Major General Kitson on people like us.

The *only* worthwhile thing you suggest is the creation of a civil rights movement along the lines of the Anti-Nazi League. I will join. When you are going to set it up?

*Karl, Reading*

## Spoiled votes

It may seem wrong to quibble about definitions of "democracy" in the light of Ian MacDonald's point that in most of the world naked and vicious repression is the order of the day. Nevertheless, I must take issue with his correlation between wealth and democracy. For despite our affluence (and this "our" is often used far too casually — not everyone has expensive steroes and exotic drugs, you know) I don't believe it *does* link up with any true majority power, ie democracy. Mere possession of the vote is not democracy, even if everyone has and uses it. What makes for true democracy is control of those elected. Instead, what exists throughout the West is a range of parties which says, in one way or another "vote for us and let us run your lives for you."

Thus the current absurd situation where many people are suffering bitterly because of this government's policies, and yet are supposed to endure it for five years because they were elected "democratically". This divorce between politics and actual mass-control of politics is why I say this is not a democracy.

The whole conception of Parliament is mistaken — *rulers* are elected, not popular delegates; MPs respond far more to "party discipline" than the desires of those who voted for them. The majority thus cannot control Parliament in any significant way. Thus deprived of opportunity for participation and control, politics becomes a matter of those elected deciding things for us. I believe this, as much as the consumerism with which it is enshrined (surface satisfactions provided to mask any desire for real satisfaction, that of really having power over your life) breeds the political apathy and social fragmentation the article details.

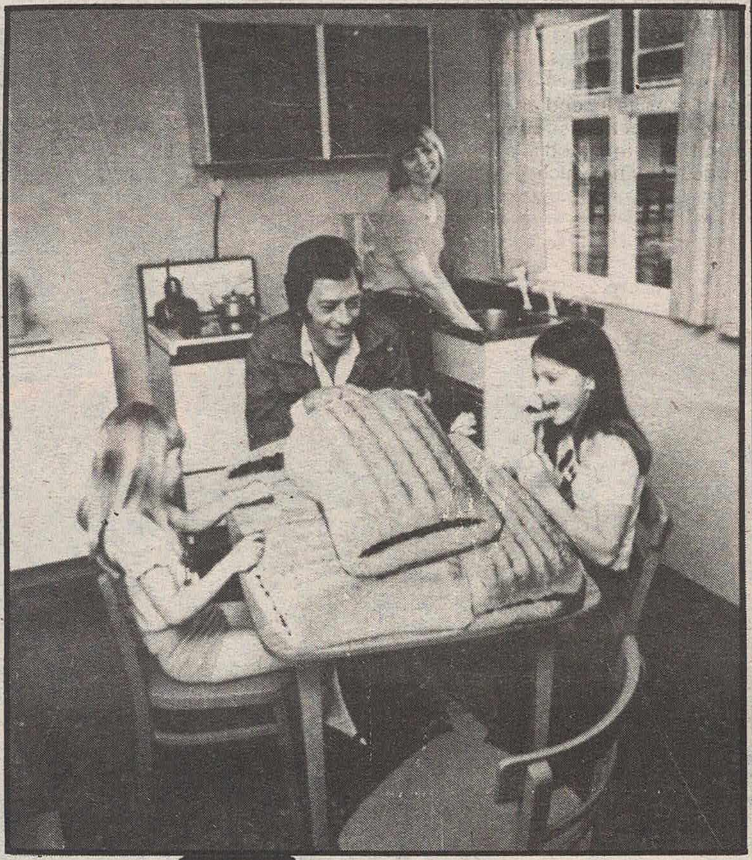
It is all too true that we are ripe for totalitarianism, but it will grow out of lack of real democracy, not the existence of it.

*Emmett Grogan, Somewhere in Britain.*

## And now a word from our sponsors

Just think — if we were taken over by the Mormons, we would have a tee-totalitarian government. Sod that for a game of soldiers.

*P.G. Tips, Ceylon.*



***See the happy family. See the nice warm kitchen. Look at the contented wife. See the enormous portions of fig rolls. Read the smug captions sneering at the modern world. How short. They are. Is this another supercilious piece. Of ham-fisted student collage? No. It's a gag. From Wavis O'Shave. Who is Wavis O'Shave? He of fig roll and hooterist obsession. Coming up soon are details of. His meeting with an NME reporter of smallish. Proboscis dimensions. It would not be actionable to state that O'Shave is a queer. Fellow. You see with this type of punc. Tuation one can get away with murder. And Wavis should know all about that . . .***

# T-ZERS

## GETS STUCK IN

THE UNIVERSE may be expanding but page 59 is pushed for space. So that's yer hilarious intro gone for a start. But lend a sympathetic ear to **The Specials** and their experience of a Scottish black hole.

After a major power black-out at the band's weekend Edinburgh jaunt, **Terry Hall** celebrated the onsurge of naked electricity by announcing: "I know the Scottish are fookin tight but somebody coulda put ten pence in the meter." That's inflation, Terry. In the intervening 20 minutes of silence the group placated the audience (average age 15 years 8 months) by dishing out freebie beers and records. Later on the event-packed gigeroonie was stopped by **Dammers** and Hall, who spotted a security man mistreating a punter. Despite the fact that the show veered towards total chaos at all times (at least thirty fans made it to the stage), Dammers was incensed at the bouncer's actions. "We don't want any fucking security at our gigs. Hey you in the white T-shirt with the moustache. Fook off." Etcetera ...

Once somebody found a box of Swan Vestas, the ensuing light showed **Swinging Cats** sax player **Paul Heskatt** to be amongst the rabble. Reports confirm that he's no longer a Swinger and will be found on all upcoming Specialist dates ...

**Mick Kahn**, member of legendary **Japan** ("second in my mind as a creative force only to **Charlie Parker** and **The Beatles" — Derek Jewell)** loves to keep his hands occupied. The fellow has a sculpture exhibition upcoming. *T-Zers* dismisses rumours that exhibits include the controversial "No Arms For Venus De Milo!" routine ...

One school refusing to play ball with rock's new educational awareness is Fielding Middle School, who banned an impromptu appearance on Friday by flasher pop group **The Skids**. The date was to be the first of the 'Skids For Kids' tour which continues this week. And what about Virgin press office, who've sent photostats of **Richard Jobson's** passport around to prove he is truly just 19. With the aid of a technical magnifying glass, *T-Zers* notices that the fiends have sent us it upside down! Thus making the crooning nudist a much more credible 61. And this grand old gentleman is now to release a selection of his poetry on some Belgian label backed by such noises as bagpipes and other peculiar Scots noises. Like the sinking of Third Lanark mayhap ...

**Nash The Slash,** first signing to **John Foxx's** Metal Beat label, played support to **Grey Numan** at the Hammersmith (accent on the Ham) Odeon. Covered all over in white fabric, his face hidden beneath a scarf, he blundered away on various instruments against a backing track. The backing track won. Anyrate, he later had two customised mandolins stolen — one is skull-shaped — from the venue and would like anyone who knows anything to contact Virgin Records where a representitive of the distempered artist is waiting ...

Caught catching the act that's tipped by **John Rickman** to oust **Toefat** as the next big thing — namely **Bim** — were **Stray Cats, Lemmy, Richard 'Dick' Jobson, Madness, Bodysnatchers** and **Andrew Loog Oldhamwhilelgetmechangeout.** Bim, eh? Sounds like a scourer with a cold ...

**Comsat Angels** broke the house record at Clapham's 101 Club on Saturday, beating the previous record holders **Young Marble People** by eight giants . . . er . . .

More in-crowd: As reported in this column last week, **Bob Marley** did support **The Commodores** at MSG in New York and at the end of his set a reported 5,000 people got up and left without considering the benefits that a Commodores set might offer . . .

Canadian premier **Pierre Trudeau**'s office has written to the TV station in Toronto that aired a now notorious news clip featuring *NME*'s twisted duo **Joe 'Fine Head o'skin' Stevens** and **Max 'But Gay *Is* An Issue' Bell.** It featured the pair mouthing off about the PM's globetrottin' Stonesluvin' missus **Maggie.** So far the station has refused to apologise and the pair are still in full receipt of their knee-caps . . .

One currently available US swap magazine — which to thwart fools and ghouls shall be nameless — carries an ad from the 'ultimate' fan. What's he offering? "One pint of **Keith Richards'** old blood". Must be something to do with the world rhesussion . . .

Gay mag *Him* ("Never miss it" — **M Smith)** reports this month on US band **The Skatt Brothers.** Now, the less squeamish amongst you may know that scatology is a fascination with being, literally, dumped on. Band spokesman **Pieter Sweval** says: "We're a balls to the wall rock'n'roll band you can dance your ass off to. We're into heavy shit." Their debut single is 'Walk The Night', which contains such responsible lyrics as: *"Got a rod beneath my coat/Gonna ram it down your throat"*, although the boys say they'll tone it down for radio. Sorry to be so sordid here but, y'know, y'gotta be warned about these berks . . .

During his recent stay in Chicago, **David Bowie** went to a **Roy Orbison** gig and later the Big O dropped by to catch *The Elephant Man*. An affair? Well, spies have seen Dave shopping for drapes, so . . .

Fey, fey we're **The Psychedelic Furs!** Was that really a mini-dress that the increasingly precocious **Butler Rep,** Furry singer, was modelling at the Lyceum? Answers on a papyrus scroll to Mr & Mrs Elephant Man Niagara Falls . . . *(Not many lines for me this week — Ed.)*. Oh, so that's why you've been so quiet then . . .

***"Howdy readers. This here's y'old pal and country cousin (that's not cussin', hee hee) George Jones, jest popped by to tell y'all that over yonder's the cover of a record being released back where I come from, and case you didn't realise, gosh darn it, it includes a track I made famous, ooh not so long ago, hic, with that varmint, whatsis damn name, Elvis sumpn. Anyways, the critter's done gone and stashed a whole herd of past memories, B-sides, and what we call outtakes in Nashville. 'Scalled 'Taking Liberties'. In the UK I hear the economic recession is kinda bitin' hard. That's too bad. All you limeys git is the same twenty cuts on a tape cassette called 'Ten Bloody Marys & Ten How's Your Fathers' — one o'those new-fangled affairs probably but still not a record. So I guess you fans will buy 'em both, huh? Good, then I'll be a rich man. Amen."***

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NME

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2 (3) JAM — Start ........ 20p
3 (5) JOY DIVISION ........ 20p
4 (6) JAM — Tubestation ........ 20p
5 (7) JAM — Going Underground ........ 20p
6 (4) DEAD KENNEDY'S — Cambodia .. 20p
7 (2) JOY DIVISION — Unknown Pleasures ........ 20p
8 (—) DEAD KENNEDY'S ........ 20p
9 (10) MAGAZINE — Correct Use Of Soap ........ 20p
10 (8) CRASS — Anarchy & Peace ........ 20p

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